

THE MAGAZINE FOR PRINCE FANS AND COLLECTORS

UPTOWN

FALL 1994 • ISSUE #14

the **BEAUTIFUL**
experience
— the new film

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Purple Rain
10th year anniversary
— the album, the movie and the tour



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Welcome to *UPTOWN* #14, published simultaneously with the special issue (#15), which is part two of our bootleg discography, containing all the records that have been released since April 1992 when *UPTOWN* #4 was published.

So far, 1994 has been busier than ever, and the hectic pace seems to continue in the autumn and winter, with a new Warner Bros. album forthcoming and a possible tour. When we started *UPTOWN*, our intention was to focus most of our attention to Prince's past achievements. We reasoned that the official fanzine, *Controversy*, dealt with all the news and last-minute information, but it was soon apparent that there was too much happening in the present for us to dwell entirely on his past tours, records and films. Since then, our *Crucial* news section has steadily grown in size, so much so that we have often had to cut back on or leave out planned articles. To avoid that problem this time, we decided to make this issue 32 pages. I hope you'll enjoy the mix of the past and the present in this issue.

Magnus Nilsson

THIS YEAR'S SPECIAL ISSUE (UPTOWN #15): OUT NOW!
UPTOWN #16: OCTOBER 1994

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CRUCIAL

■ The Beautiful Experience...

The single of "The Most Beautiful Girl In The World" was followed by a beautifully designed seven-track mini-album/mini-single release titled *The Beautiful Experience*, containing the single and a longer version of the B-side, "Beautiful," as well as five other versions of the song: "Staxowax," "Mustang Mix," "Flutestrumental," "Sexy Staxophone And Guitar," and "Mustang Instrumental."

"Staxowax" is a slower, more laid-back version of the song. The original sample from Salt-N-Pepa's "Shoop" (heard in the 10-minute version that was broadcast on radio in Europe) has been replaced by Mayte saying, "Like he said, you're a sexy mutha." Even slower is "Mustang Mix," a relaxed, sensuous version. "Mustang Instrumental" is an instrumental version based on the "Mustang Mix," while "Flutestrumental" and "Sexy Staxophone And Guitar" sound more like instrumental variations on "Staxowax," featuring synth and laid-back guitar solos.

■ **In the charts...** "The Most Beautiful Girl In The World" became a huge worldwide success for Prince (as ♀). It was certified a gold record and reached number three in the States (number two on the R&B chart), and made the top spot in England, Denmark, Australia, Holland, and New Zealand.

■ **CD-ROM...** The CD-ROM ♀ *Interactive* was premiered at the Music & Multimedia Festival on May 7th at the Castro Theater in San Francisco. The CD-ROM was shipped a month later, on Prince's birthday, and retails for \$59.99. No word yet on an European release.

When Prince announced his retirement from studio recording and changed his name to ♀, "a big part of the reason was to allow him the time to get involved in interactive projects," says a spokesperson from Paisley Park Enterprises. "This was his idea from the start, and he was wholly involved in the creation." That involvement extended to writing new music for the CD-ROM, a switch from the "retrospective"-type approach taken thus far for similar titles. The CD-ROM includes (video and music to) the new songs "Interactive" and "Endorphinemachine," as well as "Diamonds And Pearls" and "Gett Off." In addition, there are samples of 52 songs from Prince's back catalogue.

♀ *Interactive* is the first in a series of interactive music CD-ROM titles from Graphix Zone, from Irving, California, an industry-recognized expert on multimedia. Prince's interactive CD-ROM joins an expanding list of such discs from a high-profile assemblage of musicians eager to explore the new medium's potential, including Todd Rundgren, David Bowie, and Peter Gabriel. The approach on Prince's disc, though, carves out some new ground. Co-founder of Graphix Zone Angela Aber says, "It's unlike anything you've seen so far. Unlike other titles that let you click onto something to get a snippet of this, and then move along and click onto that to see something else, this leaves you able to wander, unguided, and to experience things at your own pace – to actually become part of the experience."

"Experiences" available for users include touring Paisley Park Studios and participating in recording

sessions. Users can pick up Prince's guitar and hear riffs, for instance, or can remix music and vocals on a five-channel board. There is also a "karaoke" experience, where the vocals are stripped off and the lyrics printed. As users move throughout this virtual world, a variety of solve-as-you-go puzzles, riddles, and mysteries pop up along the way.

Expect a detailed review of the CD-ROM in **UPTOWN #16**.

■ **Come...** The new Warner Bros. "Prince" album is entitled *Come*. The initial release date given was August 2nd, but the release will probably be delayed a week or two. The album contains mostly revamped songs from the 1993 *Glam Slam* Ulysses production (excluding "What's My Name," "Strays Of The World," "Dolphin," and "Pope"). The cover art might contain a headstone marking the birth and "death" dates of "Prince" (1958 and 1993 respectively).

The track listing is the following: "Come," "Space," "Pheromone," "Loose," "Papa," "Race," "Dark," "Solo," "Letitgo," and "Orgasm." An earlier configuration of the album (mid-June) included "Strays Of The World," "Endorphinemachine," and "Interactive," while "Orgasm" was titled "Poem."

Several of the songs are the same as in *The Beautiful Experience* film: "Pheromone," "Loose," "Papa," and "Race." "Orgasm" is also included at the end of the film and features Vanity's voice from "Vibrator" as she reaches orgasm with Prince on a beach. The song ends with Prince saying "I love you."

"Come" has been re-worked since its inclusion in the film. The new 11-minute version features an entirely new vocal track and a new bass line, as well as many added instrumental passages.

"Letitgo" is set to be the first single. The song was a late addition to the album and deals with Prince's transition from Prince to ♀. Looking to the future, but primarily back at his past, "I've gotta let it go..."

"Solo" is a dark, gospel/bluesy number which Prince sings more or less unaccompanied. He wails "My name is no more." An in-depth review of the album will be included in **UPTOWN #16**.

■ **"Love Sign"...** Credited to Nona Gaye and ♀, promotional copies of "Love Sign" were delivered to US radio stations in June, and many are playing the song. The CD also contains "2gether" with The NPG. Most likely, "Love Sign" will not be available for purchase as a single although remixes have

been made by Teddy Riley and others.

The video of the song was directed by Ice Cube and features Nona Gaye as a secret agent on a mission to adjust the attitude of a radio DJ at "WNPG," played by Prince, who is "sending the wrong message." The video premiered on BET the week of June 27th.

■ **1-800-NEW-FUNK...** Prince's first album release on NPG Records is *1-800-NEW-FUNK*, a compilation album containing "Love Sign" and tracks with George Clinton, Mavis Staples, Mayte, Madhouse, and other artists on the NPG Records roster. The album will be in stores in mid-July.

The album is scheduled to contain the following tracks: "Mpls" by MPLS, "Hollywood" by George Clinton, "Love Sign" by Nona Gaye and ♀, "If I Love You Tonight" by Mayte, "Color" by The Steeles, "2gether" by The NPG, "Standing At The Altar" by Margie Cox, "You Will Be Moved" by Mavis Staples, "I7" by Madhouse, "A Woman's Gotta Have It" by Nona Gaye, and a repeat of "Mpls."

Many of the tracks feature input by Prince. He is behind the MPLS track, probably together with Margie Cox, while he cut the song "Standing At The Altar" back in 1991. "I7" is different from the song of the same title on Madhouse's unreleased 24 album. "A Woman's Gotta Have It" is a cover of a 1972 Bobby Womack song, while "If I Love You Tonight" was previously done by Mica Paris. The plan is to eventually release full albums from most of the artists, but somehow we doubt that that will happen.

■ **Three Chains Of Gold...** The second DC Comics/Piranha Music comic book about Prince (he is called "Prince" throughout) is called *Three Chains Of Gold*. This book is much longer than the first comic, *Prince: Alter Ego*. It has the same writer but a different artist and is much more simply drawn. The book was released in May in the States.

Three Chains Of Gold is the story of the *Love Symbol/Androgyny* album, and an interesting part is the explanation of how Prince's new symbol came to be put together. The three chains of gold each have a different pendant hanging from them. Wearing all three chains at once, they look like the ♀ symbol.

■ **Prince Presents The Sacrifice Of Victor...** From May 25th to June 5th at the Ambassador Galleries in New York, there was an exclusive preview showing of 47 black and white photographs of



Prince taken by Terry Gydesen, a Minneapolis photographer who accompanied Prince on the *Ac II* tour in Europe in 1993. The photos were available (limited edition of 300 copies each) individually, ranging in price from \$100 to \$300, or in a \$50 book entitled *Prince Presents The Sacrifice Of Victor*. The reception on May 24th was attended by Prince's publicist Karen Lee.

■ **Max, Vibe and Q interviews...** While in Monaco in May, Prince was interviewed by *Q* and the German magazine *Max*. Both interviews (or conversations) are interesting but provide few revealing insights. More substantial is the interview/article published in the August issue of *Vibe*.

■ **Gold Masquerades...** A number of "Gold Masquerade Balls" were held in US clubs in April. Even though many expected Prince to perform or at least appear during the masquerades, they turned out to be promotional events, focusing primarily on the showing of *The Beautiful Experience* film.

■ **European tour...** A European tour looks likely as some dates have been set for concerts in France and Holland in September. At the time of going to press, we have no more details.



THE 10,000 MAGAZINE

This magazine is probably not what most people expect. It is definitely not a "Prince/♀ magazine." Although he contributed and advertised, it is more like a toned-down, *Glam Slam* version of *Interview* magazine. Though there is some confusion among the various outlets, it seems only the NPG store sells it.

Cover to cover, it has 68 pages and those that are numbered are all page 10,000 (!). Photo quality is very good and it is printed on soft, glossy, good quality paper. However, the overall construction is not very durable.

The magazine definitely has a "Prince-ly" feel to it, although it seems he probably did not have much direct input. Credits are as follows: Editor - ?, Art Director - J.C. Munson, Production Manager - Charles Hermes, Photographers - Scott Erik/Nicole Nodland. In contrast with Prince's usual emphasis on Minneapolis, principal photographer Scott Erik used locations, fashion designers/stores and models in Chicago, where he also lives.

Tied in with Prince's other current events, "beauty" seems to be the magazine's theme - it is subtitled "the BEAUTIFUL experience." It contains two interviews, one with R&B group Shai and the other with soap opera star Vanessa Marcil.

Other non-Prince themes include the picture story "Someone To Watch Over Me," "Beautiful Music," "Beautiful Animals," "The Human Race Award," "The Three Rivers Dance Clan," "The

10,000 Gallery," featuring celebrity art, including one by Prince, "New Funk Record Reviews," including The NPG's *Goldnigga* album, of course with a rave review, jokes, maxims, definitions, mirror messages/backwards print, and plenty of "Beautiful Girls and Boys."

Prince-related themes start off on page two with an ad for the "Neo Manifesto: Audentes Fortuna Juvat," a book of images and poetry presented by Prince. Also included is "Beautiful Sex," which features "Adonis & Bathsheba, a poem by ♀." There are ads for *Glam Slam* Danceteria, Paisley Park Studios, "The Most Beautiful Girl In The World" single, the NPG store, and, on the back cover, *The Sacrifice Of Victor* film ("coming soon").

10,000 is on par with other fashion-type magazines. Issue #1 apparently has a very limited printing and time has shown how Prince-related material is heavily sought after and how very much the prices soar. However, the magazine is not worth \$50, and everyone I have talked to who has seen it agrees. Hopefully, any further issues will not be treated as "so special" and have a much, much more reasonable price.



let me guide u 2 the
Purple Rain

"Prince knew this was going to be it," said Susan Rogers, one of the engineers that worked on *Purple Rain*. "He was ecstatic when he finished it."

Prince's optimism proved well-founded and his enthusiasm was shared by many; within days of release, the album sold over a million copies in the States, eventually selling over 10 million copies there and 5 million elsewhere, giving Prince his first real taste of international star dom. It stayed in the number one spot in the States for over 6 months, something only a handful of artists have ever achieved.

Following five weeks after the album, the film of the same title, grossed about \$70 million and became one of the 10 biggest films of 1984.

The *Purple Rain* album is much more than simply a soundtrack, and it stands as an inspired masterpiece. The album is Prince's most consistent and it is stronger than his previous albums because it is more carefully conceived and much more focused. *Purple Rain* is Prince's first fully-fledged rock album, with no overt funk or R&B material. Concentrating on well-crafted songs, with strong melodies and punchy choruses, rather than funky grooves or any rhythmic intricacies, it is in many ways Prince's "whitest" album.

The huge success of "Little Red Corvette," followed by two further Top 10 pop hits during 1983, "1999" (which was reissued after only reaching number 44 in 1982) and "Delirious," had brought about a fundamental change in the composition and size of Prince's audience. Very quickly, he had gone from being a cultish artist with a small and devoted, mainly black following to becoming a mainstream star with "cross over" appeal. It was fairly logical that his next album would build on the pop/rock elements of his music. Besides which, the economics of making a full-scale motion picture necessitated music that had as wide an appeal as possible.

AVANT PURPLE

For the first time, Prince openly shared credit with his band, and the album credits read "produced, arranged, composed and performed by Prince and The Revolution." Prince gave a one-man show on only three tracks. In addition, "Computer Blue" was written in collaboration with Lisa Coleman, Wendy Melvoin and Matt Dr. Fink. Prince's father, John L. Nelson, was also credited for the "Father's Song" part of the song. Three songs include a string section arranged by Lisa and Prince, and conducted by Lisa and Wendy. "It was neat to see Prince relaxing for once," says engineer Peggy McCreary, "and not having to do it all by himself."

On *Purple Rain*, Prince emerged as an outstanding songwriter, combining attractive, tuneful melodies of songs such as "The Beautiful Ones," "When Doves Cry," and "Take Me With U," with powerful rock, as exhibited in songs like "Let's Go Crazy," "Computer Blue," and the title track. The album is full of hit material and is without doubt one of Prince's most commercial and easily accessible albums. Although the album clearly is a bid for mainstream acceptance, many songs actually indicate an increased willingness to experiment with arrangements and to bend rules of song construction. Thus, Prince did not feel that he was compromising, instead saying a year later that he felt that *Purple Rain* "was the most avant purple thing I've ever done. Just look at 'When Doves Cry' and 'Let's Go Crazy.' Most black artists won't try a groove like that."

Prince continues his inventive use of drum machines and the clean, crisp drums are heavily accented throughout. The synths still play an important role in Prince's music, but more than any other album before or since, *Purple Rain* showcases Prince as a guitarist. "Let's Go Crazy," "When Doves Cry,"

and "Purple Rain" all feature blistering lead guitar work, while songs such as "Computer Blue" and "Darling Nikki" also rely on Prince's raunchy guitar playing.

The arrangements are much more developed dynamically than previously, with songs like "The Beautiful Ones," "When Doves Cry" and "Purple Rain" building from gentle introductions to fiery climaxes. Prince's vocals are thoroughly convincing and he displays more passion and emotion throughout than ever before. Overall, there is an intensity and vitality to the music which partly can be explained by the fact that many songs were captured live with a band, rather than being meticulously constructed through hours of solo work in the studio.

Containing none of the self-indulgence or whimsicality of 1999 or some of his earlier records, *Purple Rain* is a coherent piece of work and clearly shows Prince's growth as a lyricist. The songs are written from the viewpoint of the Kid, Prince's character in the film, and the storyline of the film obviously gave Prince a structure and focus for his lyrics. *Purple Rain* depicts convincingly the Kid's emotional odyssey, from a cold, untrusting loner to a fully realized person who can relate to others on a meaningful level. Encompassing strong mood changes, the songs showcase a great deal of emotional depth and maturity.

In order to be more accessible to the mass audiences who would meet him for the first time through the movie, it was obvious that Prince wanted to make his lyrics less blatant. The only notable exception is "Darling Nikki," an explicit song about an over-sexed girl with a well-equipped castle.

DREAMS

The *Purple Rain* project began as notes Prince had been making in a purple notebook he carried with him on the 1999 tour, 1982-83. "He had a vision in his mind a year before he got in front of the cameras, and he wrote the music to that vision," said Alan Leeds, administrator and road manager for Prince. Unbeknownst to most of the tour personnel on the second leg of the tour, Prince was stretching out ideas for a semi-biographical film that he had discussed with Steven Fargnoli who was on the road with Prince.

Although Fargnoli had a lot of confidence in Prince, the management team had their doubts about making a full-scale motion picture. Prince was still far from a major star despite the trio of Top 10 hits and the success of the 1999 album during 1983. Traditional thinking would have been that he didn't yet have the audience base that was substantial enough to support a film, but that didn't bother Prince; he saw it as a creative challenge and was adamant to make a film.

Prince's contract with his management team was due to expire and he made it clear that he wanted them to get a deal with a major film studio. Cavallo, Ruffalo and Fargnoli knew little about the filmmaking business, but they were anxious to stay on with Prince so they immediately set about shop-

ping the pitch around to the film community. Of course, it wasn't easy convincing major Hollywood studios that a burgeoning rock star could be the focus of a bankable film property and there really wasn't much interest in the project.

Although it has been assumed that Cavallo, Ruffalo, Fagnoli, and Prince financed the film themselves, it was in fact Warner Brothers Records Chairman Mo Ostin who agreed to loan Prince and his management team the money to begin production. Warner Bros. film division had expressed a slight interest in the project, but Prince didn't even have a script to show them, so they were understandably wary of committing themselves.

The first-time film producers realized that they needed an experienced writer to come up with a viable screenplay based on Prince's ideas, and they got in touch with William Blinn, a middle-aged writer who had won Emmy Awards for a segment of *Roots* and the TV film *Brian's Song*. At the time, Blinn was the executive producer of the *Fame* television series and, not knowing whether the series would be renewed, he agreed to write a script framework on the basis of an initial discussion at the office of Cavallo, Ruffalo and Fagnoli, followed by a dinner at a Hollywood restaurant with Bob Cavallo and Prince himself.

Blinn's mission was to help the film producers reach an audience beyond Prince's musical following. They wanted him to deliver a script with linear structure, story involvement, and room for music. Although Blinn had trouble getting Prince to expound on his ideas for the movie, he was able to put together "maybe 12 or 14 pages" of an outline, in which "the first third of the picture was represented."

Nevertheless, Blinn was intrigued and flew to Minneapolis for further discussions and to attend the March 15th 1983 concert at Met Center. During a meeting at Prince's home, Blinn realized that an important part of the story Prince was trying to formulate concerned his father John L. Nelson. "He was semi-communicative about his dad," said Blinn. "He played me some of his father's music on the piano, and when he played, and when he talked about his father's life, you could tell his father is very key in what he's about. It was as if he were sorting out his own mystery—an honest quest to figure himself out."

Blinn relocated to Minneapolis with the intention of developing his outlines into a screenplay in close collaboration with Prince. But working with Prince wasn't without its problems, as Blinn soon discovered, and after a string of cancelled appointments, he came close to dumping the movie project altogether. After meeting Prince at a dinner party, the pair of them went off to the movies together, but after about 20 minutes Prince just upped and left. "When I got back to the hotel, Steve Fagnoli was in the lobby," recalls Blinn. "I said, 'Look, I want out of this. You've got a rock 'n' roll crazy on your hands. I know he's very gifted, but frankly life's too short.'" It was a candid but, says Blinn, "a very civilized conversation."

Thinking that was the end of it, Blinn returned to Los Angeles, where a couple of days later he received a phone call from Prince. "He didn't exactly apologize, but he said he'd been under a lot of stress and tension and he did want to talk." This time, Blinn and Prince enjoyed "a very good conversation" in Prince's house and driving around in his car. "He had a wonderful system in there, and wanted to play some of the songs he had already written."

From then on, things ran smoothly enough. Blinn began writing a script called *Dreams*. Dated May 23rd 1983, Blinn's original story was darker, more introspective than the final script. The parents of the character to be played by Prince were both dead, the mother shot by the father, who in turn killed himself. Prince's Minneapolis music scene was in there, too, and so was Vanity, who was to play a stabilizing influence in the Kid's otherwise chaotic life. *Dreams* hinted at Lisa and Wendy being lovers. Their relationship was described as being surrounded by "a nervous edge." Interestingly, the only song title Prince had told Blinn to include was "Mia Bocca," which Lisa sang directed at Wendy. A part of the song later ended up in *Under The Cherry Moon* and was eventually released on the *Jill Jones* album in 1987.

Halfway through a revised draft of *Dreams*, Prince told Blinn he wanted the word purple in the title. "At first, I thought it was a kind of strange request," Blinn said. "But he really identifies with purple. There's a whole dark, passionate, foreboding quality to the colour and to what he does. Yet there's a certain royalty to it, too." Before finishing the second draft of the script, Blinn got word that *Fame* had been renewed for another season, and so he left Prince with a script of sorts, but no director.

ENTER ALBERT MAGNOLI

Scouting for a director who could also help shape the screenplay, Prince's managers contacted James Foley, who had directed a film called *Reckless*. He was unavailable but recommended his friend, Al Magnoli, who had edited *Reckless* and won awards for a short film called *Jazz*.

Magnoli read Blinn's script but found it "very introverted, very claustrophobic" and turned down the project. However, he agreed to meet with Bob Cavallo for breakfast one morning. Cavallo asked him what he thought the Prince team should do. Magnoli tried to be helpful. "I said, 'This is what I would do,' and right there I told him the entire story. It just came out. I knew they had this character Prince, the script had introduced me to this other character, Morris, and I knew there was a girl in the middle. So

it was like: where do you go with this? And I said Prince should do this, and Morris should do this, and Vanity should be this kind of girl and not this other thing in the script. And then the mother and father—and all of a sudden the world was shaped. And within 10 minutes, I had convinced myself that this would be an extremely exciting film to make."

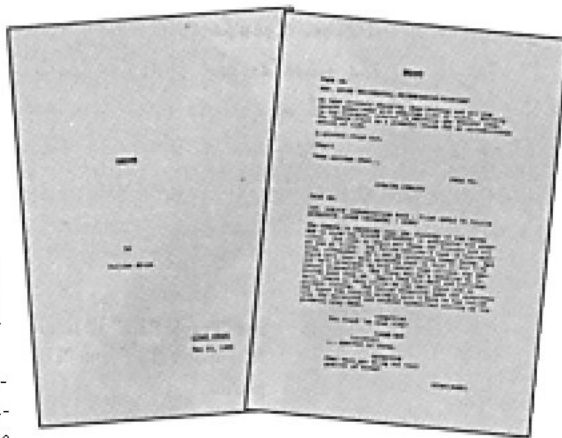
Cavallo was so impressed that he agreed to let Magnoli have his way, directing his own version, and Magnoli flew to Minneapolis to meet Prince. "The minute I met him, I realized I hadn't gone far enough. That because of the nature of this person, I could go much further into the private sort of area. We had dinner, and he let me speak for about 25 minutes, and I began working off what was emanating from him. And I got very involved with the parents at that point: the father became a musician, the mother became sort of a woman wandering the streets, things like that. I was just basically watching the person in front of me, just feeling what that was all about. And at the end, he said okay, let's take a ride. So we took a ride, and he looked at me, and he said, 'I don't get it. This is the first time I've met you, but you've told me more about what I've experienced than anybody in my life.'"

Magnoli told Prince that if he was willing to reveal the emotional truths of this material, of the character that they would create, then the movie could be made. Prince agreed, so Magnoli came to Minneapolis in June and hung out for a month with the people who would populate the film: Prince and his band, now to be called The Revolution, The Time, and Vanity 6. "I walked around with everyone, talked with them, saw what their potential was. I hung around at their rehearsals, went to dinner with them late at night after they'd been playing for hours. I threw a situation at them and asked them what they'd say if they were in it, what they'd do."

Magnoli then holed up in a hotel for three weeks and drastically revised *Dreams* to develop a new screenplay. *Purple Rain*'s credits list both Magnoli and Blinn as screenwriters, but Magnoli says 90 per cent of the first draft was rewritten although "the story changed hardly at all." Magnoli's biggest switch was resuscitating the parents of the Kid. "The overall story—the sense of the Kid's music representing a kind of life force and his home life representing the opposite of that—that was part of the plan from day one, not something I brought to it. That was what the movie was going to be."

PREPARATIONS

Prince and his camp had been preparing for the project ever since the completion of the 1999 tour in April 1983. A warehouse in St. Louis Park, a Minneapolis suburb, was rented for acting classes and band rehearsals. Blinn



had encountered actor and director Don Amendolia and he was hired to be a drama coach.

For three days a week for three months, Amendolia conducted improvisational exercises and theatre games in the warehouse. He was pleased with his students, although it was obvious that not all of them were too excited about doing the film. "Jerome was a hard worker. Morris wasn't as interested as some others, but he had natural abilities that others didn't have. Vanity was lazy. I think she didn't like to work hard."

As for Prince, Amendolia was clearly impressed: "Prince was very, very good. He had the ability to be absolutely focused on what he was doing with little trouble. He'd flip right out of his persona and be whatever character he had to be. He's very shy, as most actors are to a degree. But he was always willing to shed his shyness. He took direction very well, probably the best. He asked a lot of questions and he'd get it right away. He absorbed everything handed to him. He was very serious about it. Whenever anybody didn't work, it bothered him. He's a perfectionist."

Concurrent with the acting classes were dance workouts conducted by John Command at the Minnesota Dance Theatre in a downtown dance studio, two blocks away from First Avenue. He was hired to give the troupe "six years of dance training condensed into six months."

The dance sessions were long and gruelling. Command found Prince a raw talent. "He's always extremely limber, very agile and real good in the air. He would be able to suspend himself in the air like a ballet dancer. We did a tremendous amount of work on his pirouette turning." Beginning in April, the classes continued until the wrap in late December.

LINE-UP CHANGES

Following the 1999 tour, Dez Dickerson had left Prince's band to form his own group, The Modernaires. "I didn't feel comfortable with myself anymore. Because of that I became very difficult to be around. I was pretty moody," said Dez. "Later, I realized that was just a by-product of not being very happy with what was happening, and where we were going, and at the same time feeling there wasn't a whole lot I could do to have any impact on it. I dealt with it by being a jerk. I guess if I'd been him, I would probably have fired me."

Dez's departure was fairly amicable, and he and his band later performed in the *Purple Rain* film. An album by The Modernaires was scheduled for release by Warner Bros. but for some reason, they decided not to release it. Dez's replacement was Wendy Melvoin of Los Angeles. She had no previous professional experience, although she had studied jazz guitar for several years. She is the daughter of jazz keyboardist Michael Melvoin, who has played with many big names, including Frank Sinatra and the Beach Boys. Wendy was a close friend of Lisa Coleman's and travelled with the band on the 1999 tour bus. They have known each other since their shared childhood.

The Time line-up also underwent changes. Jimmy Jam and Terry Lewis left after fulfilling their 1999 tour commitments, followed by Monte Moir. Jellybean Johnson also quit after the tour, but he returned to work on the *Purple Rain* film and The Time album, *Ice Cream Castle*. Paul Peterson was drafted as replacement for Monte Moir, while Rocky Harris temporarily took over on drums. Jimmy Jam's replacement was Mark Cardenas, a Los Angeles native who had been working in jazz rock fusion circles in Minneapolis since 1981. New bass player Gerry Hubbard, of Minneapolis, had previously played with Alexander O'Neal.

Paul Peterson, who became known as St. Paul, from Richfield, Minnesota, is a member of the Twin Cities' first family of jazz. His mother is a distinguished jazz singer and pianist, and his late father was an organist. His siblings, bassist Billy, singer Patty, and pianist Ricky, have been recipients of Minnesota Music Awards for being best on their respective instruments.

Time members Jesse Johnson and Morris Day appeared with Prince on May 16th 1983 at the third annual Minnesota Music Awards in the Carlton Celebrity Room, Bloomington. He was honoured with six awards, including Musician, Producer, and Male Vocalist of the Year. He thanked Minnesota for its support and ended the night with a 10-minute jam of "D.M.S.R." on borrowed equipment with members of his band, Jesse Johnson, Morris Day and Vanity 6. Immediately after the bash, Prince and friends headed to First Avenue where they joined Jah Wobble on stage for one number before taking

charge. Another jam session followed, with Jesse on drums this time and Sue Ann Carwell on vocals.

Prince made another appearance in Minneapolis, on June 29th, when he was named Musician of the Year at the second annual Black Music Awards in St. Paul's Prom Center. Prince had the crowd of 1,200 dancing and standing on chairs to see him and his band as they capped the night with "D.M.S.R." and "1999."

BAND RECORDINGS

The majority of the material for the album and film was written and recorded during the summer of 1983. In contrast to his earlier one-man projects, most of the recording sessions involved his band. The storyline of *Purple Rain* more or less demanded that the group become more involved, and Prince actively encouraged their contributions. "Isn't it wonderful," enthused new band member Wendy Melvoin at the time. "It's pretty much a unit now. Prince has allowed all of us to express ourselves with our instruments. He hasn't tried to tame us down at all, and he's more willing to accept ideas from each of us."

The music in the film was going to be portrayed as a band playing live, so Prince wanted to record many of the songs live with the band. To this end, he decided to install his home studio equipment in the warehouse rehearsal room. "That's when I learned not to be afraid to try something just because it hasn't been done before," said studio engineer Susan Rogers, who was asked to tear out Prince's studio and transport it to the warehouse. "This was something that was unheard of in textbook engineering. You don't record a band live in a warehouse with no isolation between the musicians and the engineer. But I was learning the ways of Prince. Just hook it up and do it!" Despite track leakage and electrical interference, they cut "Let's Go Crazy" and "Computer Blue" in the warehouse.

Wendy debuted with Prince's group at a benefit concert (at \$25 a ticket) for the Minnesota Dance Theatre (MDT) company at First Avenue, Minneapolis, August 3rd 1983. "I was scared to death but I loved it. It was my make or break evening. Prince's management were there to see if this new member was gonna work. All eyes were on this little girl just out of high school. But the extra pressure really made me go for it."

The concert was instigated by Loyce Houlton, artistic director of the long-time modern dance troupe. She met Prince during the band's dance classes and asked him to play the benefit show. Prince raised \$23,000 for the financially beleaguered dance company. The evening started with four dances performed by the MDT company, representing an abbreviated history of dance. The highlight was a new work set to Prince's "D.M.S.R." After their opening, Prince did an exhilarating 70-minute set, which showcased no less than six new songs written for the film: "Let's Go Crazy," "Electric Intercourse," "Computer Blue," "I Would Die 4 U," "Baby, I'm A Star," and "Purple Rain". Prince also played a version of Joni Mitchell's "A Case Of You."

The show was recorded, using a mobile recording unit brought in from New York, with the possibility that some of the tracks might be used on the *Purple Rain* album. The basic tracks of three songs were used, "I Would Die 4 U," "Baby, I'm A Star" and "Purple Rain." Whereas "I Would Die 4 U" and "Baby, I'm A Star" were left more or less intact, strings were added to "Purple Rain" and the song was edited down from eleven to eight minutes by omitting a solo and a verse from the full-length version.

Recordings for *Purple Rain* continued during the summer and autumn of 1983. Two of the tracks that didn't make the album were "G-Spot" and "Electric Intercourse," both of which were intended for performance scenes in the film. "Electric Intercourse" is a simple, somewhat ordinary and uneventful ballad with an electric piano to the fore. Prince/the Kid sings of the sexual electricity that exists between him and his lover, letting her know that her "technicolour climax" is at his fingertips.

More imaginative and accomplished is "G-Spot," which showcases the poppier side of Prince's songwriting with an infectious synth hookline and a catchy chorus, as well as a classic verse/chorus/bridge pop structure. Prince goes through various items, namely "frustration," "instigation," "naked body," "America (and the things you read in magazines)," "location," "lust," and "yearning," the initials of which add up to "finally." As Prince keeps repeating "G-spot, g-spot, where oh where can you be?", it seems as if he is

saying that after having gone through everything, he has finally found it. The song was later re-worked and eventually released on the *Jill Jones* album in 1987.

"The Beautiful Ones" was cut at Sunset Sound in Los Angeles as a solo recording by Prince. With the two last songs recorded in October, "Wednesday" and "Father's Song," work on the soundtrack for the film was completed when the shooting began in Minneapolis on November 1st 1983. A test pressing was made in early November of a nine-track album, containing: "Let's Go Crazy" / "The Beautiful Ones" / "Computer Blue" / "Darling Nikki" / "Wednesday" / "Purple Rain" / "I Would Die 4 U" / "Baby, I'm A Star" / "Father's Song."

"Father's Song" and "Wednesday" didn't make the album, but the former is included in the film. Nothing is known about the song called "Wednesday," but it might be an earlier title for "God (Love Theme From *Purple Rain*)."

THE TIME AND VANITY 6 FALL APART

Work also began in the summer of 1983 on a new Time record and a second album with Vanity 6. "Chocolate," "The Bird," and "Jungle Love" were prepared for inclusion on The Time's album. For some reason, "Chocolate" didn't make their album, instead showing up almost unaltered five years later on their next album, *Pandemonium*.

In late summer, the new Time line-up, jokingly referred to as half-Time, debuted at First Avenue to play "Jungle Love" and "The Bird." The concert was recorded, and "Jungle Love" ended up on *Ice Cream Castle*. At the end of the concert, Morris Day walked off the stage, ignoring the rest of the band and Prince's camp, to leave on his own. It was evident that he was beginning to lose interest in the band.

Morris was dissatisfied with Prince's firm control over the band and the limited creative input he was allowed. Despite achieving large success with their two albums, he was still seeing very little money. He stayed on for the subsequent shooting of *Purple Rain*, but it was clear that he and Prince would soon be going their separate ways. Things were very tense between them and they hardly talked with each other during the shooting of the film.

Founding members Jesse Johnson and Jellybean Johnson were unsure of how the new line-up would work, but they wanted to give the group a chance. "The thing about it was, the new band was very good," said Jesse Johnson. "But when Jam and Lewis left, it was like snatching the heart out of a person. It just wasn't the same. Morris, Jellybean and I felt like we were onstage by ourselves."

The Vanity 6 project also suffered a setback when Vanity suddenly quit the movie and the group in September, only weeks before shooting was to begin. Prince had begun recording songs for a second album with the girls, including "Vibrator" and "Sex Shooter." The latter song was later revamped for Apollonia 6's 1984 album, while "Vibrator" was left in the can, although Vanity's moanings in the song were later lifted for inclusion as a segue on Madhouse's 8 album, and more recently, in *The Beautiful Experience* TV film. "Vibrator" segues into "G-Spot," so it seems likely that Prince recorded a version of the song for use by Vanity 6.

Vanity's romantic falling-out with Prince has often been attributed as the main reason for her sudden departure, but more important was the fact that she was asking for more money than the producers were willing to pay her. She was fielding other offers, including a role in Martin Scorsese's planned *The Last Temptation Of Christ*, and she felt her role in *Purple Rain* was worth more than the producers seemed to think it was. "The movie was Prince's dream. He was bringing in everybody for very little money. You've got to pay people. You've got to be fair," said Vanity. "They wouldn't pay me enough money to go through with the crap I would have to go through. I don't do things like this free of charge. I didn't want to be stuck in the snow at 6 in the

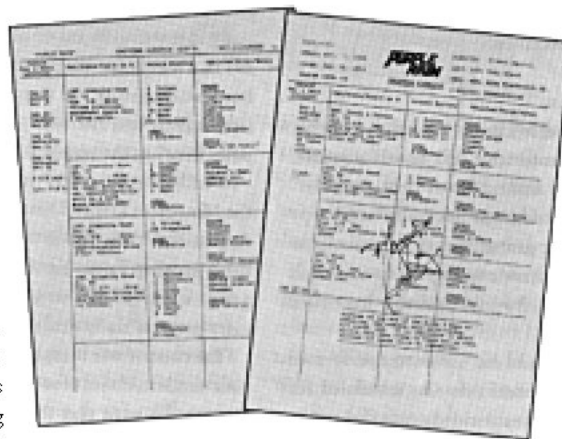
morning in some camper with no place to change clothes. Who needs that?"

A casting call went out for a replacement for Vanity. After auditioning some 700 women in New York and Los Angeles, a 22-year-old model named Patricia Kotero was chosen for the female lead role. Born in Santa Monica, California, Patricia had acted on television as a teenager and starred in a mini-series called *Mystic Warriors*.

After her audition in Los Angeles, it was off to Minneapolis to meet Prince. "He asked about my experience—singing, dancing, and acting. And he looked at me very seriously and said, 'Do you believe in God?'" They retired to a restaurant and talked about the film. After a drive in Prince's car, when she was asked to sing along to a tape, the final stop was First Avenue to see her dance. She got the part and Prince suggested the name Apollonia, after a character in *The Godfather*. Thus, Vanity 6 became Apollonia 6.

THE SHOOTING

Street shooting in Minneapolis began on November 1st and continued until a few days prior to Christmas. Most of the scenes were filmed in 32 locations in and around Minneapolis. The film crew raced the weather, hoping to complete outdoor shooting before winter hit. They didn't make it, so additional scenes had to be shot in Los Angeles in January 1984. "Most of that film was shot at about 28 degrees outside," recalls Magnoli, "and in some cases 80 below. We had crew members coming down with frostbite. Many of those scenes were shot in the rain."



Besides the weather, Magnoli had to contend with an ensemble of first-time actors. He had to keep them as natural and relaxed as possible in front of the camera, so he shot quickly with few takes. The only professional actors were Clarence Williams III and Olga Karlatos who played the Kid's parents. They preferred to rehearse during the shooting, so their scenes were shot over and over. Prince was a constant presence during the shooting, sometimes offering advice to band members and sometimes just keeping an eye on events. "Prince was sensational to work with," said Williams. "He has a kind of centre—it's an Oriental expression; he's

very secure in what he does. And he's open to suggestion."

With outdoor shooting in Minneapolis completed by November 27th, the next three weeks were devoted to indoor scenes at First Avenue. Although the film only shows a small portion of the audience, Prince wanted a full house most nights. So for the live footage, 600 extras piled in to react as Prince and the band performed nine numbers. Prince had told the sound department that he wanted a playback level equal to an actual performance. The sound level was so high that the film crew had to buy sound suppressors. Five cameras covered the concert numbers. Usually only two or three takes were needed of each number. On some occasions, the crowd reacted too wildly where the script called for indifference.

Prince kept to himself during the filming, saving his energy for his performances. Several crew parties were thrown, often with Prince and band members playing late into the small hours. Shooting in Minneapolis was capped with an all-night wrap party at Holiday Inn in Bloomington after the final scenes were shot on December 22nd.

Meanwhile, the management team had been trying to convince Warner Bros. Films to take on the film and distribute it. Money was also needed for additional shooting and post-production in Los Angeles. The deal wasn't sealed until the very evening that the cast and crew were attending the wrap party. The managers were on a conference telephone call in the hotel, receiving news that the deal had gone through. The "negative pick-up" deal called for Warner Films to pay the producers \$6 million upon delivery of the film. Once Warner Films had secured the rights, the film makers showed them a rough assemblage of the footage that had been shot. Working closely with the producers and Magnoli, Warner Bros. Senior Production Vice President Mark Canton suggested various segments that could be added and re-shot, and helped re-

structure the film.

Prince re-located to Los Angeles a few days before the New Year. Additional shooting took place in January. Although the soundtrack had already been completed, he cut a track, "When Doves Cry," at Sunset Sound studios. Summing up all of the Kid's pain, anger and confusion, Prince was adamant that the song be included in the film. The problem was solved by setting the song to scenes that had been shot of the Kid riding around aimlessly on his motorcycle and a collage of scenes.

Another session in early 1984 at Sunset Sound yielded "Take Me With U," a duet with Apollonia that was also worked into the film by synching it to footage of Apollonia riding with the Kid on his bike. To make room for the song on the album, the original long version of "Computer Blue" was edited down to four minutes. Thus, the final configuration of the album differed from the test pressing made in November 1983 in that "Wednesday," "Father's Song" and some eight minutes of "Computer Blue" had been dropped in favour of "When Doves Cry" and "Take Me With U."

THE FILM

Set against the subculture of the music world of Minneapolis, *Purple Rain* is the story of the Kid, the leader of The Revolution. His foremost rival is Morris Day, the leader of competing funk group The Time. Morris and the Kid are attracted to the voluptuous Apollonia, a mysterious new arrival who has come to town to make it as a singer. She becomes the lead singer of Apollonia 6, a group which Morris hopes will take the Kid's spot at the hottest venue in town, the First Avenue.

The struggling Kid is tormented by his parents' troubled and violent relationship at home. The Kid's relationship with his band is strained, and his mistrust of others keeps him from listening to Lisa and Wendy's requests to contribute their music to the group. The relationships with his parents and the group reach their culmination after his father puts a gun to his own head. The Kid foresees his future as going in the same direction. During a rage against his seemingly inevitable fate, he comes across reams of sheet music filled with his father's compositions. The film ends on an "up" note as the Kid takes one of his father's pieces, adds the rhythm track from a tune the girls gave him and debuts the results, "Purple Rain," at the hushed nightclub the next night. The audience is won over, and Apollonia, the band, Morris, and indeed everyone are united by the music.

Purple Rain obviously has its weaknesses, and without doubt, it is primarily the music and exciting live performances that make the film highly entertaining. The film is ridden with clichés and some of the simplifications are cartoonish. Apollonia's character is never developed into a complex character. The motivations behind her desire to be in the music business are never explored, and she remains a fairly one-dimensional character whose sole function is to act as one of the props against which the Kid's story can be told.

The only crucial roles taken by professional actors are that of the Kid's mother and father, and neither Prince nor the other musicians in the cast can pull off their roles completely. Morris Day, with his flashy, forties-style clothes and his unflappable ego, is most successful and turns out to be a startling comic presence at times.

CONFUSION

The *Purple Rain* album begins, as does the film, with "Let's Go Crazy." "Dearly beloved, we are gathered here today to get through this thing called life," Prince intones over the opening organ chords, making it sound as if it was a sermon. In combining both earthly and spiritual concerns, the song sets forth the tensions which propel the action of the movie. In one breath we are told that life "means forever," while in the very next we are informed that "there is something else, the afterworld." This conflict is at the heart of the transformation which the Kid undergoes, from an emotionless, alienated loner who trusts no one into a fully realized individual who is capable of showing emotion and communicating with others. The lyrics "In this life you're on your own" sum up the Kid's loner attitude. He sees life in terms of an impersonal, negative force, a "de-elevator," which tries to take you down when you want to go up.

The Kid's uncertainty about life is reflected in the line "We're all excited,

but we don't know why. Maybe it's because we're all gonna die." He wonders what everything means when we are all going to die anyway, and like in the song "1999" he urges us to live for now, before death comes to claim us. By the end of the song, he is cheering for the second coming, before ending with a rapturous scream, "Take me away!"

Musically, the opening "Let's Go Crazy" is a fast, dense high-energy rocker centred around a highly charged guitar riff. Frantic synths add to the delirium, but it is Prince's fiery guitar work that stands out. The construction of the song is similar to many of his earlier compositions, with the verses containing a quick lead-in for a brief chorus sung over the main theme of the song. Towards the end, Prince inserts a blistering guitar solo as the song goes into a slower, bluesy 12/8 bar segment which closes the song. Ending up in a maelstrom of shrieking guitars and synths, the song tumbles into "Take Me With U."

The version of "Let's Go Crazy" in the film was released on a 12" single. It is several minutes longer than on the album, containing an additional instrumental part with a funky guitar lick and a synth figure that recalls "Possessed," a song from 1982. In all likelihood, the 12" version of the song is the original full-length recording of the song which was edited down for inclusion on the album.

A late entry to the album, "Take Me With U," a duet between Prince and Apollonia, is a melodic and poppy rock tune with an instrumentation that emphasizes acoustic guitar, finger cymbals, and an attractive string arrangement. The live drumming has Prince's familiar fingerprints. The construction of the song is simple enough, with the end of the verses modulated to a higher key to set up for a quick chorus. A sudden bridge section halfway through the song raises the tension.

The song's easy-going and relaxed character fit in perfectly with the mutual declaration of love that the song is. As long as the lovers are with each other, nothing else matters. Minor concerns such as wealth or living in the fast lane are rejected by the two infatuated souls, who want nothing more than to spend the night in each other's arms. In terms of the film, this song represents the initial, idyllic phase of the Kid's and Apollonia's relationship, before it becomes complicated by the Kid's mistrust and jealousy.

Except for "When Doves Cry," "Take Me With U" is the only song on the album that is not presented as part of a stage performance. Presenting the idyllic phase of the Kid's and Apollonia's relationship, so limiting the song to just the two of them made perfect sense. Additionally, the song is a duet between Prince and Apollonia, so concert footage would have required Apollonia on stage which would have conflicted with the Kid's refusal to help her get ahead in the music business.

The mood changes abruptly for "The Beautiful Ones," which deals with much more complex issues. The Kid pours out his emotions about his desire for his lover and his own uncertainties about their relationship. The song continues Prince's well-known use of the theme of his lover having another man. Blaming her for his confusion, he bluntly asks her to choose between him and the other guy. He openly wonders if she enjoys his kisses; it is as if he is wondering if he is good enough for her to desire him in return.

The Kid has painted in his mind a perfect picture of what a love relationship should be like. Unfortunately, reality cannot match up to the dream, and the idealized but all too human lover ends up hurting the Kid by failing to live up to his unrealistic expectations, thereby smashing the picture he has created. The notion of the two getting married seems like a desperate attempt to make the illusion concrete, to keep the dream alive a little longer.

"The Beautiful Ones" is a gorgeous, evocative slow-paced song featuring a passionate vocal delivery by Prince, vividly capturing the Kid's inner turmoil. His delicate falsetto grows increasingly agitated as he lays his soul bare before his lover. The instrumental backing is just as compelling, as Prince builds the song from a sparse beginning with a drum machine and organ (synth) to an intense, forceful climax. Discordant synth lines towards the end add to the feeling of confusion and desperation. It is a truly breathtaking performance. In 1993 it was voted the most popular Prince song by Prince's then official fan club, *Controversy*. According to Susan Rogers, "The Beautiful Ones" was Prince's favourite. "That song meant a lot to him. It was written for Susannah Melvoin [Wendy's twin sister]. A lot of songs were written about her, but that was the first one."

COLD AND MECHANICAL

"Computer Blue" takes the impersonal, mechanical outlook of life in general as expressed in "Let's Go Crazy" and applies that concept to the Kid's personal life. The song starts out with a monotone, lifeless conversation between Lisa and Wendy, concerning whether the water is warm enough for them to begin. In spite of his reputation for explicit lyrics, Prince knows when less is more, and this ambiguous tete-a-tete conjures up a variety of images, not the least of which include an ill-defined and lethargic sexual situation. Their voices have a tired, bored and almost mechanical quality which makes this encounter seem utterly impersonal, without any sharing of emotion between the two.

The song is written around a riff that Dr. Fink came up with during rehearsals. "Prince said, 'I like that. Let's try and work with it.' Then he built the song around it," commented Dr. Fink. Lisa and Wendy also contributed to the writing of the song, while Prince's father is credited for the "Father's Song" part. He was even brought in to play piano on this section of the song.

The Kid laments his love life and wonders if something is wrong with "the machinery." The song conveys the frustration of a person who is aware that something is amiss in his relationships with others, but who at the same time cannot face the problem head on. Throughout the film, the Kid cannot bring himself to trust others, to get close to them. Thus, being both unfeeling towards others and personally unhappy at the same time, he is quite literally a "Computer Blue."

Just as "The Beautiful Ones" dealt with the Kid's unrealistic search for the perfect lover, "Computer Blue" also sets up a situation where the Kid is searching for his ideal woman, the "Righteous One," and how his inability to find her keeps him dissatisfied. This notion is confirmed in Wendy's "The Righteous One" speech about the "poor lonely computer," which is included in the lyrics printed on the album sleeve (and which was included in a longer version of the song), but which is not found on the album version. The Kid is the "poor lonely computer" who needs to be programmed to learn that love and lust are different feelings. Because of his emotional detachment and mistrust of others, the Kid does not know what love really is.

The music is suitably cold and mechanical. A drum machine provides a steady rock beat throughout the mainly instrumental piece, which fuses three different sections. A simple synth phrase is the main ingredient of the first segment, which is made up of a single verse, followed by a quick chorus repeated twice. The synth is the predominant instrument, but the focus shifts to the guitar in the second section when Prince launches into a succession of guitar scales. This part functions as a segue to the calmer, more harmonic third segment which is based on "Father's Song," although it is played much faster than the piano version of the song and with an emphasis on the guitar rather than the piano. At the end, the song returns to the theme of the first section, before finishing with a rousing guitar finale. The main synth phrase and somewhat rigid, machine-like feel of the music, as well as the computer theme, recall 1999 tunes such as "Automatic" and "Something In The Water (Does Not Compute)."

"Computer Blue" was originally much longer and had to be edited down because of time constraints. At least three different versions of the song were recorded (or constructed after mixing and editing). The guitar ending and the first section of the song are similar on all three versions. The differences appear in the middle section of the song. The first, longest version (almost 13 minutes) contains "The Righteous One" speech and the so-called "hallway speech." A part with chants of "na-na-na-nah..." appears twice in this version, and has Prince encouraging audience response, "Wave your hands in the air!" Another version lacks all the spoken and sung parts in the mid-section of the song, being the most instrumental version of the three. A funky guitar lick is added halfway through the song. The third version is close to the "hallway speech" version but all the spoken and sung parts, except for one "na-na-na-nah..." chant, are omitted.

The "hallway speech" tells of a man who did not like living alone. The house where he lived had many hallways, and it was a long walk to his bedroom. Prince relates that each hallway represented a different emotion, and

that one day when the man was with his girlfriend, he decided to name each one. The first hallway was named "lust." They went through the second corridor, which he named "fear." The woman's grip on the man's thigh loosened. Then, as he wrote the words "insecurity," her hands dropped to her sides. The man looked in the woman's eyes and smiled, before walking on to the next hallway, "Corridor after corridor, he named almost all, when suddenly he stopped. He painted the word 'hate.'" The girlfriend now gone, he painted the last one "fear." After an instrumental portion, this version of the song continues with lyrics about being "on the verge of a breakdown." There is a shriek, and we hear Prince say "Father, Father, the sun is gone. The Dawn, the Dawn.

Father, Father, where is the Dawn?" After some "na-na-na-nahs," the lyrics continue "Shall I go to church on Sunday? Shall I stay home and pray? Shall I try to make her happy? Shall I try to make her stay?" Then Wendy can be heard saying "It's time you learned women aren't butterflies. We're computers too, just like you, computer blue." She says that he loves "too fast and hate too soon, and take for granted that the feeling's mutual."

This entire segment is very unusual and nightmarish. It may have been intended as an analogy to the Kid's needs to come to grips with his emotions, with Apollonia by his side. The lyrics reflect the Kid's emotional blindness in

that the man loses sight of the dawn and cries to the Father. This segment of the song is very reminiscent of Jesus calling to God the Father while on the cross, and the darkness which spread over the land after He was crucified. The religious feeling continues with the questions about going to church or staying home to pray. Wendy's last speech sums up the Kid's faults in his willingness to fall in love with Apollonia, but then just as quickly permitting his jealousy to sour the relationship. By saying that women are computers too, the message is that the Kid is wrong to think of women as perfect beings ("butterflies"), and that they can have as many quirks and personal problems as he does.

However, as theatrical and intriguing as the "hallway speech" version of the song is, it also packs a few too many ideas into one song. The naming of the hallways might parallel the Kid's coming to terms with his emotions, but the image is too human, thereby drifting away and detracting from the computer theme of the song. That might explain why only the more appropriate "poor lonely computer" speech was included in live performances of the song while the rest was discarded.

The cold, spiritless atmosphere of "Computer Blue" carries over into "Darling Nikki," which has the Kid striking out with his music against Apollonia for her supposed unfaithfulness to him. Prince later described "Darling Nikki" as "the coldest song ever written." It is a tight and punchy stripped-down, moderately slow number. Prince sings the concise melody of the verses more or less a capella, accompanied only by a heavily accented drum machine and sparing guitar. A loud, forceful synth and guitar riff at the end of the verses replaces a sung refrain or chorus. Interestingly, the melody blends together elements from both *The Addams Family* and *The Munsters* television theme tunes.

Prince sings of a sex-obsessed woman who wants to use him to grind, and then dump him when she is done. While the Kid clearly uses the song as an analogy of his relationship with Apollonia, it is just as clear that Apollonia is not unfaithful to the Kid. The tragedy of the Kid is his inability to recognize that it is his own jealousy that is the real cause of the problems between the two.

The attack on Apollonia is quite relentless. The Kid describes her castle as being full of sexual devices. In a cold and legalistic manner, she has her suitor sign some sort of waiver or consent form, and then without any emotion, she starts to grind. As if she was some kind of enchantress, the Kid says that she does something which gets his head spinning, leaving his body a wreck. Then, he tells how she slips away during the night, leaving a note telling him to call her next time he is looking for a grind. Because he is under her spell, the song ends with the Kid completely mesmerized, uttering a desperate scream for her to return. Instead of desiring a true relationship, he is now willing to settle merely to grind with her once again.

"Darling Nikki" also seems to have been edited down for inclusion on



Purple Rain. A slightly longer version contains an instrumental break (after Prince screams "come back, Nikkii!" at the end), before returning to the album version. The first side of the original LP format of the album ends with a backwards a capella recording by Prince not too far removed from "For You." Played forward, it says, "Hello, how are you? I'm fine because I know that the Lord is coming soon, coming soon."

RELIGIOUS OVERTONES

"When Doves Cry" begins with Prince painting imaginary pictures for his lover. Locked in a kiss, covered in each other's sweat, the image of the two is so perfect that even the animals are frozen in contemplation of the scene. However, it soon becomes clear that there is trouble in this violet-bedecked paradise. Instead of a lasting idyll, like the one described in "Take Me With U," in this song the Kid is abandoned by his lover, condemned to face the cold world by himself. This is yet another incidence of the all too common Prince theme of the uncaring, faithless woman, but there are also indications that the Kid is gaining an awareness of the role his own faults are playing in the deterioration of the relationship. Instead of sinking into the bitterness of "Darling Nikkii," where all the blame is unjustly laid on the doorstep of his lover, here the Kid at least admits that perhaps he is too demanding, and like his father, too bold. Instead of merely hurling insults, as in "Darling Nikkii," now the Kid tries to understand the motivation behind Apollonia's actions. He makes an analogy of her situation to that of his mother, and wonders whether she is just dissatisfied with her life.

He questions why the two of them scream at each other, comparing their screams to the sound of doves crying. The dove is, of course, a symbol of peace as well as a symbol of the spirit of God. The image is one of something beautiful in pain; something which is such a symbol of everything good and peaceful that its pain is especially tragic.

"When Doves Cry" has an amazing, hypnotic power, and is a totally original and unforgettable piece of music that remains one of Prince's greatest achievements ever. Carried by a drum machine, programmed with considerable ingenuity, and spare keyboard parts, the song is perhaps most notable for its breathtakingly innovative sound, but it is virtually inexhaustible in its intricacies. The song opens with a quick, sizzling guitar intro, before pulling back into a vocal-drum machine framework. Prince carefully builds the song, first adding an incessant synth figure and then sustained synth chords before launching into a soaring guitar solo. The song has a haunting melody sung with great passion by Prince. His vocals grow increasingly desperate before the song ends with a climbing accordion-like synth melody. Firmly set in a minor key, a cyclical four-chord structure forms the basis of the verses, while a simple staccato synth phrase replaces a conventional sung chorus.

Prince had originally recorded a bass line and added a string section along the way, but they were discarded. Dr. Fink recalls, "Bobby Z. and I were in L.A. and Prince took us for a ride to hear this new song. We had thought the album was finished. My first reaction? I didn't really care for it. I remember saying to him, 'There's no bass.' He said, 'That's right.' So of course I had to ask how come? All he said was, 'I tried it, it just didn't work. I just didn't like it.' Needless to say, the song grew on me."

The song occurs at the crisis point in the film, at the time of the Kid's deepest confusion and hurt, and when he is isolated from everything and everyone including his family, his band and his girlfriend. At the start of the song, the film shows disjointed and unsettling images of such things as a red stop light, the disembodied feet of a crowd of people walking down a street and distorted reflections from the windows of buildings and cars. Those disconcerting images reflect the Kid's anxious state of mind, and are contrasted with various scenes from the Kid's recent past with Apollonia. The juxtaposition of these images conveys his confusion, his sense of loss and uncertainty as how to rectify the situation. As this is the most introspective song on the album, its use as the Kid's silent cry for help simply could not have been achieved with him on stage with his band, entertaining an audience.

Less accomplished is "I Would Die 4 U," the album's weakest link with few memorable musical or melodic ideas. With its electronic synth texture and slightly mechanical stop-start beat, the song is closer in character to 1999 than anything else on *Purple Rain*. The melody line of the verses is confined to a single note. The chorus is reminiscent of that of "Take Me With U," with

Prince singing in beats.

"I Would Die 4 U" is filled with otherworldly imagery of mythic import. The Kid has gone beyond the earthly paradise described in "Take Me With U," and has entered a transcendent realm where he is neither woman nor man. The Kid variously describes himself as his lover's messiah, her fire, her happiness, a non-human, a dove, her conscious and love. The suggestion seems to be that the Kid has, through the power of love, gone beyond such temporal distinctions as male-female, and is as one with his lover. This sort of transformation recalls the Biblical statement that "they shall be one flesh" (Gen. 2:24). Having so transcended the duality of everyday life, evil can be forgiven, as concepts such as good and evil, saint and sinner will be left behind as well.

ENLIGHTENMENT

Just as the movie began with the uptempo "Let's Go Crazy," it ends with the only other song with a party feel to it, "Baby, I'm A Star." Communicating a joyous feeling of vigour and great enthusiasm, the song is a proclamation by the Kid that he has arrived, both as a musician and as a person. The song has a bright and bouncy beat, and is closer to disco than rock. The song is built on a synth and piano theme that repeats throughout. An eight-bar bridge gives the song a fresh contour. The fast pulse of the song and its overall construction is similar to "Dirty Mind."

In spite of the blatant narcissism of the song, the line "We are all a star" suggests that others, such as Apollonia and the members of The Revolution, have made it as stars along with him. Thus, the Kid is no longer the mistrusting loner he once was. Now, instead of being obsessively jealous, the Kid is able to tell his lover "If I don't turn you on, just say the word and I'm gone. But I know there ain't nothing wrong with your ear," suggesting that he is willing to accede to his lover's wishes and not bother her, if that is what she decides.

Prince's workaholic outlook is summed up by the lyrics, "Everybody say nothing comes too easy, but when you got it baby, nothing comes too hard." He is saying here that anything worth having will require hard work, but once success is obtained, the price you pay becomes worth it. However, while the Kid was fortunate enough to overcome his faults, one has to question whether the price would be worth it if he had obtained stardom but remained the mistrusting loner he was.

Unlike the movie, the album saves the stirring, anthem-like title track as its final crowning glory. "Purple Rain" is a powerful, majestic rock ballad, and is perhaps somewhat more conventional in sound and instrumentation than the other songs on the album. The song is very simply constructed in broad terms. The verses take shape around a four-chord progression. An extra chord is inserted to finish off the verse. The chorus uses the same chords but in a different sequence. The song gradually builds to emotional fever pitch as the guitar and Prince's vocals grow more and more agitated, before he launches into a charged guitar solo, climbing way up in the guitar's register. The song coalesces into an elegiac singalong phrase which is repeated over and over again, finally giving way to an instrumental string-section coda. Tailor-made for arenas, "Purple Rain" has gone on to be one of Prince's most enduring songs and a live classic.

In "Purple Rain," the Kid takes on the persona of a benevolent guide, leading his lover to the enlightenment to be bestowed upon her after baptism under the purple rain. The song seems to suggest that the benefits or blessings available after bathing in the purple rain are available to the Kid's lover only if she is ready and willing to accept them; if she should turn away from him and reject his guidance, there is nothing he can do but reluctantly accept her decision.

The question remains as to the significance of this baptism in the purple rain. While neither the song itself nor the movie offers any concrete answers to this question, it seems reasonable to suggest that the answer might be found in Prince's use of androgynous themes and the concept of two lovers becoming one through the power of their love. Thus, the man/woman is representative of one who has come to this enlightened state and knows that his or her soul is not complete until he or she finds union with his or her counterpart. Therefore, if we consider that purple is the union of the colours red (female) and blue (male), purple could be understood as the colour of androgyny, the colour representative of this transcendent state of mind. To



bathe in the purple rain is to allow oneself to become awash with this realization.

"Purple Rain" originally had some additional lyrics that were edited out for its inclusion on the album. The discarded lyrics have the Kid telling his lover that he does not want her money, and that he does not think that he wants her love. He then goes on to say that if he wanted either one, he would take some money and buy it. It is almost unconceivable that Prince could have seriously considered including such an insensitive and ignorant comment in this song. These lyrics suggest that it is possible to buy another person's love if you have enough cold cash.

In addition to the tracks on the *Purple Rain* album and songs with The Time, Apollonia 6, and Modernaires, the movie also contains three instrumentals, "Father's Song" (composed by Prince's father, John L. Nelson), "God (Love Theme From *Purple Rain*)," and "Possessed." Prince reused the main theme of the instrumental version of "God" for the later vocal version, but otherwise the two songs bear little musical relationship. With its subtitle, "Love Theme From *Purple Rain*," perhaps this is another way for Prince to say that "God is Love." This version of the song was only released on the UK 12" single of "Purple Rain." "Possessed" is an instrumental re-working of a 1982 song.

MASSIVE HIT

"When Doves Cry" was issued as a single preview of *Purple Rain* on May 16th 1984 after heated discussions with Warner Bros. They didn't want to release the drastically different song as the first single from such a "high risk" project as *Purple Rain*, reasoning that there were huge money at stake if it misfired. However, listeners instantly took hold of the song and didn't let go. The single became a massive hit and ended up being the most sold single of 1984. It was number one for five weeks straight, locking out Bruce Springsteen's "Dancing In The Dark," which peaked at number two. Incorporating footage from the movie, the video of the song functioned as a highly effective trailer for the film.

The B-side of "When Doves Cry" was "17 Days," a mesmerizing song that ranks with the finest music on *Purple Rain*. Indeed, the images used in the song would have made it fit perfectly in the movie. The song deals with the familiar theme of the unfaithful woman. Prince/the Kid has called his woman on the telephone, but she did not answer, leading him to suspect that she was with another man, holding him tight. The song certainly sums up the Kid's suspicious nature and his jealousy, because he sits alone and dejected on the basis of nothing more than an unanswered phone call and his unfounded assumptions. He wants to talk to her and beg her to come back to him, but since he assumes that she will not listen to him, he does nothing. Speaking his thoughts out loud, he tells the woman that she is the one who is lonely (in

spite of her being with others, or so he believes), while he is the one who is always alone (because she is not, according to him, faithful to him). The Kid calls on the rain to come down, as if it will wash away his problems, purifying the world in its wake.

The music reflects the lyrics to "17 Days," conveying a depressive, almost hypnotic mood. The song is based on two alternating guitar chords, a rhythmically strict drum machine beat, and a rubbery-sounding bass that repeats a monotone figure throughout. This is overlaid with a synth hookline that lodges itself in the listener's mind and a haunting melody.

Prince was back in Minneapolis in May, having completed work on the *Purple Rain* film and album. He appeared at the Minnesota Music Awards at the Carlton Celebrity Room in Bloomington on May 21st. Dez Dickerson had been scheduled to perform, but his band was called on tour with Billy Idol. Prince filled in with no advancement to the crowd. Unveiling a new "Sgt. Pepper's" look, with satin paisley and ruffled shirts, Prince played a 20-minute set which included the live debut of "When Doves Cry." After the brief set, Prince didn't bother to come out to accept any of the three awards he was given, Best Songwriter, Best Producer, and one of three performers chosen as members of the newly established Minnesota Music Hall of Fame.

After abandoning the St. Louis Park warehouse in late 1983, a new building was found in Eden Prairie, on Flying Cloud Drive, for band rehearsals and recordings. Prince initially rented the building, but later decided to purchase it, reportedly for \$450,000 in cash, for the purpose of erecting a studio complex, which was to be Paisley Park. However, there were some complications in getting the surrounding property to make the lot big enough for Prince's planned studio building.

Meanwhile, Prince's real estate representatives discovered a piece of property in Chanhassen, near his home, and after a meeting with the City of Chanhassen, they made it clear that they were willing to compete with the Eden Prairie property. They offered all kinds of tax incentives to lure Prince's business to Chanhassen, making him an offer he couldn't refuse. At that point, the idea for a studio complex in Eden Prairie was scrapped, but Prince used the Flying Cloud Drive warehouse extensively for recordings and rehearsals until the *Purple Rain* tour in November.

SHEILA E.

The Glamorous Life, the debut album by Sheila E., previously known as Sheila Escovedo, was released on June 4th 1984. Although Prince's name doesn't appear anywhere on the record, he wrote, played and produced most of it, and his involvement quickly became known. Despite Sheila's claims that the album was done without Prince's participation, his involvement was fairly obvious, and Sheila's father, Pete Escovedo, even admitted to *Rolling Stone* that "they didn't want people to know she was backed up by Prince."

Sheila was credited as the sole writer of four of the six tracks on the album, while "Shortberry Strawcake" was listed as a collaboration with Jesse Johnson, and "Next Time Wipe The Lipstick Off Your Collar" with Apollonia 6's Brenda Bennett. However, at the ASCAP copyright office, Prince (as Jamie Starr) is registered as the writer of all of the songs, barring "Noon Rendezvous" which was co-written with Sheila E.

Sheila and Prince first met while Prince was recording his first album. Said Sheila: "I had heard about him through people from the Santana band. I found out who he was, but I didn't know it was the same person that came to see me play a couple of times with George Duke. We talked, and I went to see him play. We kept in touch and we've been close friends ever since."

Sheila, from Oakland, California, is the daughter of percussionist Pete Escovedo, who has played with Santana and Azteca. Both he and his brother Coke have been premier session percussionists in San Francisco since the fifties. Sheila began playing congas at the age of five. When she was 15 years old she joined Azteca, singing and playing percussion. She then hooked up with George Duke's group for three years before recording two albums with her father. Later, Sheila toured or recorded with Narada Michael Walden, Spyro Gyra, LaBelle, Billy Cobham, George Duke, Diana Ross, Herbie Hancock, and Marvin Gaye.

Coming off the road in February 1984 from a tour with Lionel Richie, Sheila's album was recorded in only five days at the Sunset Sound. Prince introduced Sheila to his management team and they in turn hooked her up

with Warner Brothers. *The Glamorous Life* exhibits most of the highly distinct trademarks of the 1984 model Prince/Starr Company sound, including predominating synthesizers and the use throughout of drum machines. Critics often labelled Prince's brand of music for "dance rock" because of its bouncy, funky beat and emphasis on the rhythm tracks with drums (usually a drum machine) to the fore and all kinds of percussive and drum sound effects.

The album bears more of an individual stamp than most of Prince's side projects. The fiery Latin rhythms and impressive timbale work on some tracks distinguish the album, and the material is very strong and varied. Two fine ballads, "Noon Rendezvous" and "Next Time Wipe The Lipstick Off Your Collar," are mixed with a jazz-rock fusion-style instrumental, "Shortberry Strawberry Cake," and three catchy dance rock numbers, "Oliver's House," "The Belle Of St. Mark" and "The Glamorous Life."

HAPPY BIRTHDAY

Sheila E. was one of many guests celebrating Prince's 26th birthday, June 7th 1984, at a First Avenue concert. Most of the show was devoted to new material: "17 Days," "Our Destiny," "All Day, All Night," and "Possessed." After the concert, the festivities continued with a birthday party at a sculptor's studio in the warehouse district of Minneapolis. Prince's mother and stepfather turned out, along with 300 friends from school, the old neighbourhoods, and the music business. The colour of the party was purple: purple napkins, plates and stars on the tables. A huge wedding cake was decorated with purple music notes, piano keys and a seven inch single of "When Doves Cry" instead of a bride and groom.

The next day, June 8th, Prince strolled out in black shawl and big round glasses, at the close of the Black Music Awards at the Prom Center, St. Paul, to join The Time, led by Jesse Johnson, in a version of "Jungle Love." Morris Day wasn't around and Jesse Johnson had already sung "The Bird." Day's conspicuous absence immediately sparked rumours that The Time was breaking up. Prince won the award for Most Valuable Performer in the R&B category.

Fuelled by the success of "When Doves Cry," the June 25th release of the *Purple Rain* album was eagerly anticipated. The album was immediately hailed as a masterpiece and got rave reviews. Most critics noted that Prince's lyrics were less explicit than before and that his music had become much more accessible, and many predicted quite rightly that the album would be Prince's huge commercial breakthrough. Warner Bros. announced first-day sales of 1.3 million copies and it reached the number one spot in the album chart, staying there for the rest of the year.

FROM THE TIME TO THE FAMILY

The Time had effectively disbanded when their third album, *Ice Cream Castle*, was released July 9th 1984. The album was in all essentials a collaborative effort between Prince, Morris Day and Jesse Johnson. This time, group members actually played on the record, and Morris, Jesse, and St. Paul had a part in writing several songs. Four songs are listed by ASCAP as being written jointly by Prince, Morris Day and Jesse Johnson, "Ice Cream Castles," "If The Kid Can't Make You Come," "My Drawers," and "The Bird." Even though it is credited to Morris and Jesse on the sleeve, "Jungle Love" is listed as a Prince/Morris Day composition by ASCAP, while "Chili Sauce" is actually credited to St. Paul in collaboration with Prince and Morris.

Ice Cream Castle is the least satisfying of the three Time albums, reflecting the turmoil the band was going through. The two 1983 tracks, "The Bird" and "Jungle Love," stand heads and shoulders above the rest of the material, cut in early 1984 at Sunset Sound, which is uninspired and qualify as fillers. Despite this, the album sold better than any previous Time album, quickly going gold. It was also the first Time album to really attract a white following, and it reached number 24 on the pop album chart (number three on the black).

Morris had taken part in the album sessions and was persuaded to appear in a video for "Ice Cream Castles," but months before the album hit the shops he had already made his mind up about leaving the group. He moved to Los Angeles and severed ties with Cavallo, Ruffalo and Fagnoli, and Prince's camp. The other key members, Jesse Johnson, Jerome Benton and Jellybean Johnson, wanted to carry on with the band. Jesse took charge and led band rehearsals, but he grew increasingly tired of trying to hold together something

that didn't seem destined to work. After failed attempts to convince Morris to return to Minneapolis and the band, Prince reached the conclusion that The Time was over, at least for the time being. Jesse wasn't interested in continuing in The Time with a new singer and band members.

Within 24 hours of declaring The Time defunct, Prince had developed the idea for The Family, a new band that would include former Time members Jerome Benton and Jellybean Johnson, and installing St. Paul as lead singer. Very quickly, the idea grew to include Susannah Melvoin, and Eric Leeds, sax player and brother of Alan Leeds. In late June 1984, Prince was full speed ahead, recording tracks for an album with The Family.

FILM PREMIERE

Meanwhile, sneak previews of the *Purple Rain* film during June and July garnered very high approval ratings. Exceptional advance reviews in papers such as *Los Angeles Herald Examiner*, *Hollywood Reporter* and *Daily Variety*, also helped to convince Warner Bros. Films that the film might, after all, be a surprise success.

The film premiere was held in Hollywood's Graumann's Chinese Theatre in July 26th. Besides invited guests, a number of fans won tickets to the screening. MTV agreed to do its first live broadcast of a film-oriented event. They filmed interviews at Graumann's and covered the \$100,000 post-premiere party at the nearby Palace. Transformed into a fantasy of purple, with purple flowers, streamers, and balloons, the Palace was crammed with celebrities, from Eddie Murphy, Steven Spielberg, Lionel Richie, Little Richard, to the stars of *Purple Rain*. Morris Day was there, too, making his final appearance representing The Time. It was obvious that he was no longer interested in a future as a Time member. He didn't hang out with the other members of The Time or Prince, and when an MTV reporter asked him about the group, he quickly changed the subject. After a show by some Minneapolis breakdancers and Sheila E.'s first solo performance, Prince and The Revolution played a short three-song set, comprising "17 Days," "Irresistible Bitch," and "When Doves Cry."

The next day, the film opened in 900 cinemas across the States to favourable press reviews. Many critics rated it as one of the finest rock films ever made although many felt it was sexist and misogynist. When the first three-day returns were in, *Purple Rain* had taken in \$7.8 million, more than it cost. Somewhat surprisingly, the film became one of 1984's biggest box office draws, eventually grossing about \$70 million.

The momentum continued with the second and third singles from *Purple Rain*. Released on August 29th, "Let's Go Crazy" repeated the number one position of "When Doves Cry," while "Purple Rain," issued a month later, made it to number two. Prince continued releasing B-sides of exceptional quality. "Let's Go Crazy" was backed with "Erotic City," cut with Sheila E. in





late 1983. Basically a celebration of physical love, "Erotic City" also contains a few references to Princely concerns of salvation through sex. Firstly, the repeated references to fucking to "the dawn" can easily be interpreted as referring to "the Dawn." As in "I Would Die 4 U," where Prince/the Kid would forgive his lover even if she was evil, here Prince does not care if she is a sinner. That all of his hang-ups are gone attests to his enlightened state of mind, and he hopes that his partner will follow.

"Erotic City" is a playful, funky little number. An effective groove is created by interlocking a simple three-note bass figure with a strict drum machine beat. Prince spices the concoction with rhythm guitar and brisk synth fills, and by alternately speeding up and down his vocals. Sheila sings with Prince on the chorus. A second, different bass riff is introduced halfway through the tune, providing some variation.

Entirely different, in every conceivable way, is the B-side of "Purple Rain," the delicate "God." Prince reuses the basic melody of the instrumental version of the song, "God (Love Theme From *Purple Rain*)" for the verses of the song but adds an almost lullaby-like chorus. The vocal version of the song begins with the sound of howling wind, muted instrumentation and Prince making various noises with his voice. This nebulous beginning evokes in a successful manner the idea of the creation of the universe, where "the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters" (Gen. 1:2). Indeed, the lyrics first mention how "in the beginning there was God," who made the heavens and earth. Prince sings against a gentle piano and synth backdrop. Apart from some irrelevant vocal acrobatics, Prince's falsetto vocal is very sensitive and contributes to the humble feeling of the song. Although it does not offer any real insight into Prince's beliefs about God, it stands as a rather poetic reaffirmation of his faith.

APOLLONIA 6

The year's third Starr Company production appeared on October 1st in the shape of Apollonia 6's self-titled album. Crediting the songs to Sheila E., members of Apollonia 6 and The Revolution, Prince was in reality responsible for all of the songs, two of which were collaborations. "A Million Miles (I Love You)" is registered as a Prince/Lisa Coleman song, while "Some Kind Of

Lover" features songwriting contribution by Brenda Bennett.

"Sex Shooter" was the starting point of the album, having been cut in Prince's home studio in time for the shooting of the film. The rest of the album came from Sunset Sound sessions in early 1984. The album was in all essentials completed when Prince's new photographer, Larry Williams, shot promotional photos of the girls, the date of which is given as March 8th 1984 on the album cover.

The music of *Apollonia 6* is more accessible and conventional than the tight, jerky and sparse synth-based electro pop of *Vanity 6*. Most of the album qualifies as rock or dance rock, and the sound and songwriting bear the stamp of Prince's 1983-85 rock phase (encompassing *Purple Rain*, *Around The World In A Day* and much of the music of the other Starr Company Productions of 1984). However, apart from a couple of songs, much of *Apollonia 6* is disappointing and non-descript, and the album is a clear case of Prince overstretching himself; he simply didn't have enough first-rate material prepared for the group. Clocking in at a mere 34 minutes, the album is uneven and contains a fair share of fillers and throwaway cuts.

Lyricaly *Apollonia 6* was a conscious attempt to get away from *Vanity 6*'s almost single-minded preoccupation with sex. "It's lingerie-orient-

ed as regards physical appearance," Brenda Bennett said, trying to explain how *Apollonia 6* differed from *Vanity 6*. "Music-wise we're not dealing with as much blatant sex. You don't hear a 'Wet Dream,' you don't hear a 'seven inches or more.'" Still, the "mature" lyrics and dormitory pillow talk that intersperses some of the tracks lack the wackiness and good-humoured sexuality that made the *Vanity 6* album fairly enjoyable. The lyrics of songs such as "A Million Miles (I Love You)," "Ooo She She Wa Wa," and "Some Kind Of Lover" are clearly uninspired and instantly forgettable.

The catchy pop tune "Manic Monday" was recorded for the album (with Apollonia singing lead) during the Sunset Sound sessions in early 1984. For some reason, Prince chose to withhold the song and he later gave it to the Bangles, who scored a big international hit in 1985 with their version. "The Glamorous Life," written by Prince about Apollonia, was also at one point intended for Apollonia 6, "It was written by Prince as a joke about me. He used to make all these stupid jokes, 'You're the kind of chick who would wear a mink coat in the summertime.' To this day I don't have my own mink coat!" The Apollonia 6 girls were very disappointed when Prince suddenly decided to give the song to Sheila E. "When Sheila came into the scene, Prince took away the song from us and gave it to her. At that point it was like, 'Man, this is just not fair.' Since I was a newcomer, I kinda bit my tongue, but Susan and Brenda really let him have it."

Considering that Sheila E. was chosen as the opening act on the *Purple Rain* tour and the fact that Prince wasn't willing to give Apollonia 6 some of his best material, it is obvious that Prince's heart wasn't fully in the project. A video was filmed for "Sex Shooter," the only single released from the album. There was talk of making videos for all the tracks. "Warners requested - no demanded - that we make a video for every song on the album," Apollonia claimed at the time. Nothing happened to the grandiose plans, however, and with no new material or hit singles, the group slowly faded away, not missed by too many.

Not much is known about Brenda's and Susan's activities since the group fell apart. Apollonia worked on *Falcon Crest* in 1985 and changed managers and attorneys, trying to break off from Prince's camp. "One minute Prince wanted to record, one minute he didn't, and I don't do too well being underneath someone's thumb." With hindsight, Apollonia said in 1989, "*Purple*

Rain was a success and Apollonia was a device for that concept, but there's no way that any woman could attain respectability travelling around the world in her undergarments."

OUTLANDISH SHOW

Prince warmed up for the forthcoming *Purple Rain* tour with a few one-off concerts and cameo appearances during the summer and autumn of 1984. On August 14th, he returned to First Avenue for a run-through of the set that would form the basis of the *Purple Rain* show. He also included a version of James Brown's funk classic, "Get Up (I Feel Like Being A) Sex Machine." Police had to be called in to control the large crowd that had turned out to fill up the club. Prince also made a couple of surprise appearances, joining Sheila E. at concerts in Cleveland and at The Ritz in New York. As a final dress rehearsal for the tour, Prince and The Revolution, billed as Red Hot & Blue, appeared on September 23rd at Bogart's, a Cincinnati club.

With the album and film already huge commercial and critical successes, expectations ran very high when Prince unveiled the *Purple Rain* tour in Detroit on November 4th. Prince rose to the challenge, dancing, singing and playing in non-stop motion in a show that was more extravagant than anything he had attempted before. The outlandish show contained plenty of special effects, including lasers, lots of smoke, hydraulic lifts, and a purple bathtub that rose from beneath the stage. Prince wore a succession of outfits designed by Marie France, including gold lamé costumes, flower-embroidered suits, paisley Victorian outfits, fringed shawls, black lace, and various sorts of brocade.

As impressive as the shows were, they also had an air of the perfunctory about them. There was hardly any room for improvisation in the tightly choreographed show and spontaneity suffered. The arrangements were kept safe for the most part and the tour never really coalesced musically. When it came to jamming on "Baby, I'm Star," the limitation of The Revolution was all too evident.

It was obvious that Prince had lost part of his black audience of old to the young "MTV generation." Audiences were predominantly white and very young, even in cities where Prince had played to almost all-black crowds in previous years, such as Detroit, Philadelphia, and Washington D.C. Focusing on the *Purple Rain* album and the hits from 1999, Prince seemed very much aware that he was facing a new, young audience that knew him primarily from the *Purple Rain* film.

With Sheila E. as the opening act, the mammoth five-month American tour took in over 100 concerts, the majority held in 15 to 20,000-capacity arenas. The tour was punctuated by unpublished free concerts for handicapped children. In Washington D.C., Prince played a surprise concert at the Gallaudet College for the Deaf. More than 2,000 deaf and handicapped youngsters were bussed in from all over the state, not knowing what they were going to see. Sign language interpreters flashed Prince's lyrics to the crowd. Other performances were given at Santa Monica Civic Auditorium, at Houston's Texas Southern University, and at Lehman College's Performance Art Center in the Bronx, New York. The tour also served to raise \$500,000 for Marva Collins' experimental Teacher Training Institute in Chicago, primarily through the selling of special \$50 tickets for "Purple Circle" seats.

A fourth single off *Purple Rain* was released on November 28th, "I Would Die 4 U." It reached number eight. For the 12" release of the song, Prince cut a new, longer, 10-minute version live with The Revolution during rehearsals for the tour. Containing a lot more jamming, it doesn't really improve on the original song.

Another non-album song turned up as the B-side, "Another Lonely Christmas," which also was recorded shortly before the tour start, most likely with some members of The Revolution or the whole group. However, compared to outstanding and original B-sides such as "Erotic City" or "17 Days," the song is lacklustre and of little interest musically. Less focused than most of the *Purple Rain* material, it is spoilt by too much echo on Prince's vocals and cluttered instrumental backing. It simply sounds undisciplined, giving the impression of being hastily recorded without any post-production work done. Perhaps the most unusual aspect of the fairly conventional song is that it starts with the chorus, instead of the verses as is common.

With its relatively slow pace and echo on Prince's vocals, the song has a

nostalgic feel to it. Prince talks to his girlfriend, and he builds the story by telling us in the third and fourth verses that they are no longer together, but it is not until verse five that we learn that she died on the 25th of December. Among the more touching images is when Prince mentions to his lover how he saw her younger sister skating by the lake, and that she has grown so much in the years since his lover's death. The most tender image is how Prince reminds her that she had promised to never leave him, a promise broken by her death. Interestingly, the theme of the song, about someone dying in the prime of life, presaged Prince's second movie, *Under The Cherry Moon*, possibly indicating that Prince had begun to formulate ideas for the film.

Christmas 1984 was celebrated with five sold-out concerts at St. Paul's Civic Center. The Governor of Minnesota, Rudy Perpich, designated the Christmas week as official "Prince Days," but found himself in controversy when Christian groups objected to Prince being honoured. The Zion Christian Center in St. Paul led a demonstration against Prince in Minneapolis. They could not accept Prince's contention that sexual love and a strong belief in God were compatible.

CRITICAL BACKLASH

A fifth single was culled from *Purple Rain* and released on January 25th 1985, "Take Me With U" backed with "Baby, I'm A Star." It peaked at number 25. After the hometown shows, the tour continued with concerts in the South, including Dallas, Atlanta, Houston, Birmingham, and Memphis, before Prince appeared at the American Music Awards in Los Angeles on January 28th. He captured three awards and performed "Purple Rain" at the ceremony in Shrine Auditorium.

After the ceremony, a group of 45 artists, including many of the biggest stars in the music world, including Bruce Springsteen, Bob Dylan, Michael Jackson, Tina Turner, Huey Lewis, Lionel Richie, and Diana Ross, went to the nearby A&M Studios to record a benefit song for Ethiopia, "We Are The World." Prince chose not to appear on the recording session, instead going to a nightclub on Sunset Boulevard. When some photographers became overly zealous, three of Prince's bodyguards tried to protect Prince by main force. As it happened, the bodyguards were charged with assault and robbery (of a film roll).

Prince was heavily criticized afterwards for not taking part in the recording. "Prince can only sing what he feels," said Wendy in his defence. "That's why I couldn't imagine him being on the *USA For Africa* record. I couldn't imagine him singing someone else's lyrics." The fact that he donated a song, "4 The Tears In Your Eyes," for the *USA For Africa* album was no excuse in the eyes of the press. "I think. I'm strongest in a situation where I'm surrounded by people I know," explained Prince. "It's better that I did it that way, the music, than coming down and participating there. I would probably have dammed up with so many great people in the room."

The incident with the bodyguards in combination with Prince's absence from the *USA For Africa* session generated a lot of bad press. Having been the darling of the music press for years, it was inevitable that Prince would experience a critical backlash, and the media perception of him began subtly to change during 1985. His refusal to talk with the press, which had contributed to building a mystique in the past, now worked against him and made him an easy target for more or less fabricated stories.

The heavy security around Prince came to British attention in February when he attended the British Phonographic Industry awards ceremony in London. He twice walked from his seat accompanied by Huntsberry to pick up awards. The presence of the gargantuan bodyguard was seen as needlessly provocative and Prince was lambasted by the British press. Always eager for gossip and sensations, the tabloid press reported that Prince, at the airport as he left, had muttered that he should have been "shown some respect" and to have said that he was never coming back to Britain. Soon thereafter, one of the minders, "Big" Chick Huntsberry, who had been working for Prince since the *Controversy* tour in 1981, quit his job. Unbeknownst to Prince, Chick had developed a cocaine habit, and was spending as much as \$1,000 a week on the drug.

Back in the States, the tour continued with a week-long stint in Los Angeles, where Prince played six concerts at the Inglewood Forum. Several celebrities, including Elizabeth Taylor in the front row, were in attendance. Bruce



Springsteen and Madonna guested on stage during one concert. While in Los Angeles, Prince attended the Grammy Awards in Shrine Auditorium on February 26th. Together with The Revolution, he won Best Rock Performance by a Group for *Purple Rain*, and Best Album of Original Score Written for a Motion Picture. He also won for writing the Best R&B Song, "I Feel For You," recorded by Chaka Khan. Prince and The Revolution capped the night with a rousing performance of "Baby, I'm A Star."

The tour remained in California for six shows in San Francisco, followed by concerts in Las Cruces and Long Beach, before moving East for six shows at the Nassau Coliseum on Long Island, New York. On March 25th 1985, Prince was back in Los Angeles to pick up an Oscar for Best Original Song Score (for *Purple Rain*) at the 57th annual Academy Awards presentation in Music Center, Los Angeles. "This is very unbelievable," Prince said in his short speech, "I could never imagine it in my wildest dreams." He thanked a series of people, and "most of all, God. Thank you very much."

Many people in Europe had their first chance to see Prince performing live when the March 30th concert in Syracuse was transmitted live via satellite to an estimated audience of 12 to 15 million people. At the Syracuse concerts, Prince's food drive, which had been going on throughout the tour, surpassed the record of 152,000 pounds raised by Kenny Rogers on his 1984 tour. The food was distributed to the needy in each area by local food banks.

A few days later, on April 2nd, Steven Fargnoli caused confusion and uproar amongst Prince fans when he announced in a statement that Prince would quit live performing. "Prince is withdrawing from the live performance scene for an indefinite period of time. Prince's concert April 7 at Miami's

Orange Bowl will be his last performance for an indeterminate number of years. I asked Prince what he planned to do. He told me, 'I'm going to look for the ladder.' I asked him what that meant. All he said was, 'Sometimes it snows in April.'"

Typically, the last show of the tour was surrounded by controversy. Local religious groups objected to the concert being held on Easter Sunday. The Reverend Donald Connolly of the Miami Roman Catholic Archdiocese said, "It is truly sacrilegious to have such a person give a concert on Easter Sunday. He advocates and praises the use of drugs and uncommitted sex." The Mayor of Miami, Maurice Ferre, also had his say, "I am personally offended by some of the songs Prince sings," he said. The Mayor went on to claim that Prince's show included a simulated sex act with a boy.

In the event, more than 70,000 people attended the concluding show. Prince told the audience at the end of the show that it had been "the happiest season" of his life, ending the tour on a rapturous note. Prince had appeared in front of 1.7 million people and the show grossed \$30 million, making it one of the most successful tours of all time.

The huge success of the *Purple Rain* album still remains breathtaking. It was and probably always will be Prince's greatest selling album. Through the album, film and tour he had seemingly achieved his goals of reaching a wide audience, but success was accompanied by an almost absurd hysteria and interest in his person. With fans and media scrutinizing his every move, it was obvious that the new-found fame brought somewhat mixed blessings.

By PER NILSEN with help from DAVID J. MAGDZIARZ.

This time our tour report includes only concerts that are circulating on audio tapes. We have received a few reviews of concerts, but as there were so many uncertainties as to what was played we decided to include only concerts that are on tape. A tape usually thought to be from Washington D.C. (usually listed as November 1984) is probably from much later on in the tour, some time in 1985 (and consequently not from Washington D.C.). Unfortunately, it is virtually impossible to hear what Prince is saying on the tape.

11 NOVEMBER 1984: DETROIT, JOE LOUIS ARENA

Despite hysterical crowd response, with shouting and screaming throughout the entire show (the sixth of seven Detroit concerts), this was a disappointing and very short concert with little musical improvising or joking around.

The piano set was kept brief at this early stage of the tour, and included only "Free," "Father's Song," and "God." Also fairly short, "Baby, I'm A Star" was nevertheless the highlight of the set, with some great jamming. Prince sang some blues-style a capella in one break, while Brown Mark got the chance to play a bass solo. The tape recording of the concert is slightly incomplete as "Purple Rain" is cut off, but the entire concert didn't last much longer than 1 hour.

22 NOVEMBER 1984: PHILADELPHIA, SPECTRUM ARENA

Philadelphia was the fourth stop on the tour, following concerts in Detroit, Greensboro and Washington D.C. This concert is on Thanksgiving Day. Prince began the show by wishing the crowd a "Happy Thanksgiving," telling them after "Free" that, "That's what today is all about. The purple thing to do is to be good." Of course, he followed that with "If you're good, I'll be good. If you're bad, I'll be better."

By now, Prince had begun to stretch out the piano segment considerably, adding "Take Me With U," "How Come U Don't Call Me Anymore," "Let's Pretend We're Married," and "International Lover." The show ended with a very passionate "Purple Rain."

2 DECEMBER 1984: TORONTO, MAPLE LEAF GARDENS

A fairly conventional early tour show. During the piano interlude between "Yankee Doodle Dandy" and "Free," Prince played a few seconds of "Under The Cherry Moon." Prince preceded "Dirty Mind" by asking the crowd, "Do you like motorcycles? Do you like men with dirty minds?" "Do, Me Baby" and "I Wanna Be Your Lover" were also added to the piano segment.

3 DECEMBER 1984: TORONTO, MAPLE LEAF GARDENS

Prince seemed to be in a much more inspired and playful mood than the first night in Toronto. He mentioned during the piano portion that he had "never seen so many beautiful women." The "Baby, I'm A Star" jam was especially kicking! Prince led a chant of "is it funky in here?" as well as a call and response of "Ice Cream Castles" with the words changed to "We are young, we're not old, we are funky." Eddie M. was featured during the jam and delivered with a great sax solo.

9 DECEMBER 1984: CHICAGO, ROSEMONT HORIZON

Prince was in a really good mood and the audience was very responsive throughout. He played a few seconds of "Condition Of The Heart" during the piano interlude between "Yankee Doodle Dandy" and "Free." He dragged out part of the piano segment, commenting, "Seeing how it's our first concert, we gonna take our time." The crowd's response to "Take Me With U" was so loud that Prince commented, "Y'all kinda noisy tonight," which, of course, sent them into a deeper frenzy. The "Baby, I'm A Star" jam was superfunky, with Prince ordering the band to "get sleazy!" "Purple Rain" was very long (22 minutes) and emotionally charged.

10 DECEMBER 1984: CHICAGO, ROSEMONT HORIZON

Somewhat of a disappointment compared to the previous show in Chicago.

Prince wasn't as playful with the crowd and left out "Dirty Mind" and "International Lover" (as well as "Condition Of The Heart"), and shortened the encore drastically.

18 DECEMBER 1984: BUFFALO, MEMORIAL AUDITORIUM

The first of the two Buffalo shows was quite good. Prince threw in a few snatches from "Ice Cream Castles" during the "Baby, I'm A Star" jam. Prince's speech after "Purple Rain" was sincere and emotional: "Buffalo, we had a good time, didn't we? Alright, listen. We don't know how much time we got left on this earth, y'all. Please try to be kind to one another. Please. Don't do it just because I said so. Do it cause it is easy. Do it cause it feels good to do what you want to. Alright? Thank you. We gotta go now, y'all. Have a safe trip home. May you live to see the dawn. Goodnight."

19 DECEMBER 1984: BUFFALO, MEMORIAL AUDITORIUM

The second show was slightly more inspired than the first, with more crowd response and a longer encore section. The set was identical to the first night with the exception of "Ice Cream Castles," which was left out this time.

"Baby, I'm A Star" was very long and included a lengthy percussive jam. Prince spoke after "Purple Rain": "You gotta try to be good! You gotta try to be good! We don't know how much time we got left on earth. We don't know how much time we got left on earth. Please try to be good. Y'all have a safe trip home. Goodnight. May you live to see the dawn. Goodnight."

26 DECEMBER 1984: ST. PAUL, CIVIC CENTER

An extraordinary concert and probably one of the longest of the entire tour, almost 2 hours. "Uptown, hello! My name is Prince," Prince greeted the crowd before launching into "Let's Go Crazy."

Before the piano segment, he said, "Uptown! My home town. Alright, are we gonna have a good time tonight? Are we gonna have a good time tonight?" The piano segment was very long, and the audience really took part in "Take Me With U," causing Prince to remark, "These guys are noisy!" They also sang along to "I Wanna Be Your Lover," partially taking over the song from Prince.

The encore section was also inspired, with a 22-minute workout on "Baby, I'm A Star," during which Jerome really got the crowd going with a chant of "Minneapolis! St. Paul!" After "Baby, I'm A Star," Prince introduced "Another Lonely Christmas," "We'd like to give you a Christmas present right now. This is a new song. We've never played it before... But from us to you!"

The concert ended with a 23-minute rendition of "Purple Rain." After wishing everyone a merry Christmas, Prince spoke to the audience over the coda of the song, "Minnesota, we really don't know how much time we have left on earth. Please try to be good. It's really easy. It's really easy. Let me hear you say yeah! Alright! May you live to see the dawn."

28 DECEMBER 1984: ST. PAUL, CIVIC CENTER

This matinee concert was more relaxed than the December 26th show. The piano section was superb with some improvisations by Prince in between songs and a rare performance of "When You Were Mine," which got a terrific audience response. "I didn't know you could sing. You're more than cute, eh?" Prince said after "When You Were Mine." He followed it with some piano ad-libbing, and said, "Now, seeing that it is the afternoon. That means you don't have to get up and go to work tomorrow. So I'm gonna take my time." Accompanying himself with some bluesy piano licks, he then sang about how people had contributed to the food drive. "It's amazing what the power of love can do, isn't it? All you who brought food tonight, I just wanna thank you. All of you that didn't, get it next time!" The rarely played "Something In The Water (Does Not Compute)" followed.

31 DECEMBER 1984: DALLAS, REUNION ARENA

The second of three Dallas shows was a truly great New Year's Eve concert. "Happy New Year!" Prince shouted before going into "Delirious" from the opening "Let's Go Crazy." He added after "Little Red Corvette": "Dallas, everybody say goodbye to 1984! 1985's gonna be a purple year. Cause you

The Purple Rain tour show

■ **The line-up...** Prince (guitar/piano), Wendy Melvoin (guitar), Brown Mark (bass), Matt "Dr." Fink (keyboards), Bobby Z. (drums), and Lisa Coleman (keyboards).

■ **The stage...** The stage looked somewhat spare on first glance, but as the show progressed it became a maze of ramps, Prince's almost-trademark firepole, and hydraulic platforms. Matt Fink, Bobby Z., and Lisa were on a platform behind Prince, who was on the floor, flanked by Brown Mark and Wendy. On either side was a high platform/speaker which Prince could enter from behind, unseen by the crowd.

■ **The repertoire...** The main part of the set was relatively fixed throughout the tour, but songs were added as the show got longer. The concert opened with "Let's Go Crazy," followed by a series of hits from 1999, "Delirious," "1999," and "Little Red Corvette." In early 1985, "Take Me With U" (in a full band arrangement) was added after "Little Red Corvette." Later on, "When You Were Mine" and "Head" were also included on occasion in the opening segment, as was the chorus to "All The Critics Love U In New York" and the "Controversy" guitar riff, both as part of an extended instrumental jam on "Take Me With U." A few concerts began unusually with full-length versions of "Controversy" or "17 Days," before the curtain was raised for the usual concert opener, "Let's Go Crazy."

Depending on Prince's mood and audience reception, the piano set could last as long as 45 minutes. However, at the outset of the tour it contained only "Yankee Doodle Dandy," followed by "Free," "Father's Song," and "God." Quite soon, Prince began adding "Take Me With U" (solo version), the 1999 tour favourite, "How Come U Don't Call Me Anymore," a rocking version of "Let's Pretend We're Married," a brief "International Lover" (usually only a few words), and "Do Me, Baby." Other songs were added on occasion, "Dirty Mind," "I Wanna Be Your Lover," "When You Were Mine" (solo version), "Something In The

Water (Does Not Compute)," and the new "Under The Cherry Moon."

Towards the end of the tour, Prince began playing a few new songs in the piano segment, including "Condition Of The Heart," "4 The Tears In Your Eyes," and "Raspberry Beret," with full band accompaniment. "With You," "Still Waiting," "Noon Rendezvous" also made a few rare appearances, as did Joni Mitchell's "A Case Of You." Three funkier numbers, "17 Days," "Irresistible Bitch," and "Possessed," were frequent inclusions in the latter part of the tour.

The third portion of the set was the same from beginning to the end of the tour: "Computer Blue," "Darling Nikki," "The Beautiful Ones," and "When Doves Cry." The encore section began with "I Would Die 4 U," followed by "Baby, I'm A Star," which occasionally included phrases from "Ice Cream Castles," "The Bird," "Partyup," "Blue Limousine," and James Brown's "Bodyheat" (only instrumental snatches). "Purple Rain" closed the set, but on a few occasions at the very end of the tour, Prince and The Revolution returned for "America," sometimes incorporating lines from "When The Saints Go Marching In." "Another Lonely Christmas" was played (at least) once during the encore section, but since many *Purple Rain* shows do not exist on tape, it is impossible to know for sure of any other songs that might have been played.

■ **The show...** "My name is Prince, and I've come to play with you," said Prince ascending from beneath the stage via a hydraulic platform. Smoke bombs exploded and flower petals fell from the ceiling as the curtain rose to reveal Prince and The Revolution kicking into "Let's Go Crazy." "Delirious" and "1999" followed in quick succession. Prince showcased some James Brown-influenced moves, spinning, falling to his knees and sliding across the stage in a furious tempo. One of his tricks included making a diving swipe at the mike stand and hitting the floor in time to catch it. "Little Red Corvette" slowed things down somewhat, before Prince left the stage to catch his breath and

change outfits, leaving the band to play an instrumental version of "Yankee Doodle Dandy," which led into the piano segment of the show.

Not dictated by lighting cues or choreographed steps, the piano set changed almost nightly and contained a lot of piano improvisation. Prince usually began the segment with "Free," often following it with a few words on the importance of being thankful for what we have got. Then he moved on to some of his most sexually orientated material, including "Do Me, Baby," "Let's Pretend We're Married," and "International Lover." During "How Come U Don't Call Me Anymore," Prince teased the audience, demanding its affection in his "Am I qualified?" routine as he writhed on top of his piano.

Prince's celebrated dash of sexual and spiritual compulsions was evident as he moved into a monologue about temptation (partially the same as in the song "Temptation") and by singing "God." A lengthy interlude followed when Prince talked over an eerie synth backdrop, "Who screamed? Was it you? Do you know who you are? Then it doesn't matter who screamed first. Does it matter who ate the apple first? The end result was negative." After flashes of lightning and the sound of thunder, he posed the question, "What's the difference between life and death," before answering himself, "God!" He asked the crowd if they wanted to take a bath with him, before disappearing up a staircase. He appeared again when a cloud of fog dissipated, leaving a bathtub complete with green neon shower, and "Computer Blue" began.

The section of the show from "Computer Blue" until "When Doves Cry" basically re-enacted the exciting live performances from the film. "I Would Die 4 U" opened the encore section. Next, "Baby, I'm A Star" was turned into an all-star jam with help from Sheila E. and members of her band, Apollonia 6, Jerome Benton, Greg Brooks, and Wally Safford. Jerome danced "The Bird" and sometimes led a group picked from the audience in a romp around the stage, while Sheila showed off her percussion virtuosity. Prince returned to the stage one more time for the anthemic "Purple Rain."

1984-85 Purple Rain tour schedule

| | | | | | |
|--------|--|--------|--|--------|---|
| 4 Nov | Detroit; Joe Louis Arena (18,600) | 21 Dec | St. Louis; Arena | 18 Feb | Los Angeles; Forum (16,000) |
| 5 Nov | Detroit; Joe Louis Arena (18,600) | 23 Dec | St. Paul; Civic Center (18,000) | 19 Feb | Los Angeles; Forum (16,000) |
| 7 Nov | Detroit; Joe Louis Arena (18,600) | 24 Dec | St. Paul; Civic Center (18,000) | 20 Feb | Los Angeles; Forum (16,000) |
| 8 Nov | Detroit; Joe Louis Arena (18,600) | 26 Dec | St. Paul; Civic Center (18,000) | 22 Feb | Los Angeles; Forum (16,000) |
| 9 Nov | Detroit; Joe Louis Arena (18,600) | 27 Dec | St. Paul; Civic Center (18,000) | 23 Feb | Los Angeles; Forum (16,000) |
| 11 Nov | Detroit; Joe Louis Arena (18,600) | 28 Dec | St. Paul; Civic Center (matinee) (18,000) | 24 Feb | Los Angeles; Forum (16,000) |
| 12 Nov | Detroit; Joe Louis Arena (18,600) | 30 Dec | Dallas; Reunion Arena (17,900) | 25 Feb | Santa Monica; Civic Auditorium (matinee) BENEFIT CONCERT |
| 14 Nov | Greensboro; Coliseum (12,000) | 31 Dec | Dallas; Reunion Arena (17,900) | 27 Feb | San Francisco; Cow Palace (13,300) |
| 15 Nov | Greensboro; Coliseum (12,000) | 1 Jan | Dallas; Reunion Arena (17,900) | 28 Feb | San Francisco; Cow Palace (13,300) |
| 16 Nov | Greensboro; Coliseum (12,000) | 3 Jan | Atlanta; The Omni (16,800) | 1 Mar | San Francisco; Cow Palace (13,300) |
| 18 Nov | Washington DC; Capital Centre (19,000) | 4 Jan | Atlanta; The Omni (16,800) | 3 Mar | San Francisco; Cow Palace (13,300) |
| 19 Nov | Washington DC; Capital Centre (19,000) | 6 Jan | Atlanta; The Omni (16,800) | 4 Mar | San Francisco; Cow Palace (13,300) |
| 20 Nov | Washington DC; Capital Centre (19,000) | 7 Jan | Atlanta; The Omni (16,800) | 5 Mar | San Francisco; Cow Palace (13,300) |
| 22 Nov | Philadelphia; Spectrum Arena (17,500) | 8 Jan | Atlanta; The Omni (16,800) | 7 Mar | Las Cruces; PanAm Center (13,000) |
| 23 Nov | Philadelphia; Spectrum Arena (17,500) | 10 Jan | Houston; Summit (16,500) | 8 Mar | Las Cruces; PanAm Center (13,000) |
| 24 Nov | Philadelphia; Spectrum Arena (17,500) | 11 Jan | Houston; Summit (16,500) | 10 Mar | Long Beach; Arena (6,200) |
| 26 Nov | Washington DC; Capital Centre (19,000) | 13 Jan | Houston; Summit (16,500) | 11 Mar | Long Beach; Arena (6,200) |
| 28 Nov | Washington DC; Capital Centre (19,000) | 14 Jan | Houston; Summit (16,500) | 12 Mar | Long Beach; Arena (6,200) |
| 29 Nov | Washington DC; Gallaudet College (matinee) BENEFIT CONCERT | 16 Jan | Houston; Texas Southern University (matinee) BENEFIT CONCERT | 17 Mar | Nassau; Coliseum (16,700) |
| 29 Nov | Washington DC; Capital Centre (19,000) | 16 Jan | Houston; Summit (16,500) | 18 Mar | Nassau; Coliseum (16,700) |
| 30 Nov | Washington DC; Capital Centre (19,000) | 17 Jan | Houston; Summit (16,500) | 19 Mar | Nassau; Coliseum (16,700) |
| 2 Dec | Toronto; Maple Leaf Gardens (17,500) | 19 Jan | Birmingham-Jefferson; Civic Center Coliseum (17,700) | 20 Mar | New York; Lehman College's Performance Art Center (matinee) BENEFIT CONCERT |
| 3 Dec | Toronto; Maple Leaf Gardens (17,500) | 20 Jan | Birmingham-Jefferson; Civic Center Coliseum (17,700) | 20 Mar | Nassau; Coliseum (16,700) |
| 4 Dec | Cleveland; Richfield Coliseum (20,000) | 21 Jan | Cincinnati; Riverfront Coliseum (14,300) | 21 Mar | Nassau; Coliseum (16,700) |
| 5 Dec | Cleveland; Richfield Coliseum (20,000) | 22 Jan | Cincinnati; Riverfront Coliseum (14,300) | 22 Mar | Nassau; Coliseum (16,700) |
| 9 Dec | Chicago; Rosemont Horizon (18,000) | 23 Jan | Cincinnati; Riverfront Coliseum (14,300) | 27 Mar | Worcester; Centrum (12,600) |
| 10 Dec | Chicago; Rosemont Horizon (18,000) | 25 Jan | Memphis; Mid-South Coliseum (12,000) | 28 Mar | Worcester; Centrum (12,600) |
| 11 Dec | Chicago; Rosemont Horizon (matinee) (18,000) | 26 Jan | Memphis; Mid-South Coliseum (12,000) | 30 Mar | Syracuse; Carrier Dome (17,500) |
| 11 Dec | Chicago; Rosemont Horizon (18,000) | 29 Jan | Austin; Frank Erwin Center (16,000) | 31 Mar | Syracuse; Carrier Dome (17,500) |
| 13 Dec | Chicago; Rosemont Horizon (18,000) | 30 Jan | Austin; Frank Erwin Center (16,000) | 3 Apr | Tallahassee; Leon County Civic Center (12,500) |
| 15 Dec | Lexington; Rupp Arena (18,000) | 1 Feb | New Orleans; Louisiana Superdome | 4 Apr | Lakeland |
| 18 Dec | Buffalo; Memorial Auditorium (18,000) | 4 Feb | Memphis; Mid-South Coliseum (12,000) | 5 Apr | Lakeland |
| 19 Dec | Buffalo; Memorial Auditorium (18,000) | 14 Feb | Tacoma; Dome (27,000) | 7 Apr | Miami; Orange Bowl (55,000) |
| 20 Dec | St. Louis; Arena | 15 Feb | Tacoma; Dome (27,000) | | |

Purple Rain tour setlist

| | Detroit 11 Nov | Philadelphia 22 Nov | Toronto 2 Dec | Toronto 3 Dec | Chicago 9 Dec | Chicago 10 Dec | Buffalo 18 Dec | Buffalo 19 Dec | St. Paul 26 Dec | St. Paul 28 Dec | Dallas 31 Dec | Atlanta 7 Jan | Houston 10 Jan | Houston 11 Jan | Houston 13 Jan | Houston 16 Jan | TSU 16 Jan benefit | Austin 19 Jan | New Orleans 1 Feb | Tacoma 14 Feb | Los Angeles 18 Feb | Los Angeles 23 Feb | San Francisco 27 Feb | San Francisco 28 Feb | San Francisco 1 March | San Francisco 3 March | San Francisco 4 March | San Francisco 5 March | Nassau 17 March | Nassau 20 March | Nassau 23 March | Worcester 27 March | Syracuse 30 March | |
|---|----------------|---------------------|---------------|---------------|---------------|----------------|----------------|----------------|-----------------|-----------------|---------------|---------------|----------------|----------------|----------------|----------------|--------------------|---------------|-------------------|---------------|--------------------|--------------------|----------------------|----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------|-----------------|-----------------|--------------------|-------------------|--|
| Let's Go Crazy | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 1 | 1 | 2 | 1 | 1 | 2 | 1 | 1 | 1 | |
| Delirious | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 2 | 2 | 3 | 2 | 2 | 3 | 2 | 2 | 2 | |
| 1999 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 4 | 3 | 3 | 3 | 3 | 4 | 3 | 3 | 4 | 3 | 3 | 3 | |
| Little Red Corvette | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 4 | 4 | 4 | 4 | 5 | 4 | 4 | 5 | 4 | 4 | 4 | |
| Take Me With U | | | | | | | | | | | | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 5 | 5 | 5 | 5 | 6 | 5 | 5 | 6 | 5 | 5 | 5 | |
| When You Were Mine | | | | | | | | | | | | | | | | | | | | | | | 6 | 6 | 6 | | | 6 | | | | | | |
| Head | | | | | | | | | | | | | | | | | | | | | | | | 7 | 7 | | | | | | | 13 | | |
| All The Critics Love U In New York | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 6 | | | |
| Yankee Doodle Dandy | 5 | 5 | 5 | 5 | 6 | 5 | 5 | 5 | 5 | 5 | 5 | 6 | 6 | 6 | 6 | 6 | | 6 | 6 | 6 | 6 | 8 | 7 | 8 | | | 7 | 7 | 6 | 7 | 7 | 6 | 6 | |
| Free | 6 | 6 | 7 | 6 | 7 | 6 | 6 | 6 | 6 | 6 | 6 | 7 | 7 | 7 | 7 | 7 | 6 | 7 | 7 | 7 | 7 | 10 | 8 | 10 | | | 8 | | | | 7 | | | |
| Take Me With U [piano version] | | 7 | 8 | 7 | 8 | 7 | 7 | 7 | 7 | 7 | 7 | | | | | | | | | | | | | | | | | | | | | | | |
| How Come U Don't Call Me Anymore | | 8 | 12 | 8 | 9 | 8 | 8 | 8 | 8 | 10 | 9 | 9 | 9 | 9 | 9 | 9 | | 9 | 9 | | | | 10 | 13 | | | 10 | | 10 | 11 | 10 | 12 | 10 | |
| Dirty Mind | | | 9 | 9 | 10 | | 9 | 9 | 9 | 11 | 10 | | | | | | | | | | | | | | | | | | | | | | | |
| I Wanna Be Your Lover | | | 11 | | | | | | 10 | | 11 | | | | | | | | | | | | | | | | | | | | | | | |
| Do Me, Baby | | | 10 | 10 | 11 | 9 | 10 | 10 | 11 | 12 | | 8 | 8 | 8 | 8 | 8 | | 8 | 8 | 8 | 8 | 12 | 9 | 11 | 13 | 6 | 8 | 9 | 7 | 8 | 8 | 9 | 7 | |
| Let's Pretend We're Married | | 9 | 13 | 11 | 12 | 10 | 11 | 11 | 12 | | 12 | 10 | 10 | 10 | 10 | 10 | | 10 | 10 | 9 | 9 | 14 | 11 | 14 | 14 | 8 | 11 | 12 | 11 | 12 | 14 | 13 | 11 | |
| International Lover | | 10 | 14 | 12 | 13 | | 12 | 12 | 13 | | 13 | 11 | 11 | 11 | 11 | 11 | | 11 | 11 | 10 | 10 | 15 | 12 | 15 | 15 | | 12 | 13 | 12 | 13 | 15 | 14 | 12 | |
| When You Were Mine [piano version] | | | | | | | | | 8 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Something In The Water (Does Not Compute) | | | | | | | | | 9 | 8 | | | | | | | | | | | | | | | | | | | | | | | | |
| Under The Cherry Moon | | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 The Tears In Your Eyes | | | | | | | | | | | | | | | | | | | | | | 7 | | | | | | | | | | | | |
| A Case Of You | | | | | | | | | | | | | | | | | | | | | | 9 | | | 9 | | | | | | | | | |
| Raspberry Beret | | | | | | | | | | | | | | | | | | | | | | 11 | | | | | 11 | | | 12 | | | | |
| Irresistible Bitch | | | | | | | | | | | | | | | | | | | | | | 13 | 12 | 11 | | 9 | 10 | 8 | 9 | 9 | 10 | 8 | | |
| 17 Days | | | | | | | | | | | | | | | | | | | | | | | | | 7 | 1 | | | 1 | | | | | |
| With You | | | | | | | | | | | | | | | | | | | | | | | 9 | | | | | | | | | | | |
| Still Waiting | | | | | | | | | | | | | | | | | | | | | | | | 10 | | | | | | | | | | |
| Condition Of The Heart | | | | | 5 | | | | | | | | | | | | | | | | | | | | 12 | | | | | | 11 | | | |
| Possessed | | | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | 10 | | 11 | 9 | | |
| Noon Rendezvous | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 8 | | |
| Father's Song | 7 | | 15 | 13 | 14 | 11 | 13 | 13 | 14 | 13 | 14 | 12 | 12 | 12 | 12 | | | | | | | | | | 8 | | | | | | | | | |
| God | 8 | 11 | 16 | 14 | 15 | 12 | 14 | 14 | 15 | 14 | 15 | 13 | 13 | 13 | 13 | 12 | 7 | 12 | 12 | 11 | 11 | 16 | 13 | | 16 | 10 | 13 | 14 | 13 | 14 | 16 | 15 | 13 | |
| Computer Blue | 9 | 12 | 17 | 15 | 16 | 13 | 15 | 15 | 16 | 15 | 16 | 14 | 14 | 14 | 14 | 13 | | 13 | 13 | 12 | 12 | 17 | 14 | 16 | 17 | 11 | 14 | 15 | 14 | 15 | 17 | 16 | 14 | |
| Darling Nikki | 10 | 13 | 18 | 16 | 17 | 14 | 16 | 16 | 17 | 16 | 17 | 15 | 15 | 15 | 15 | 14 | | 14 | 14 | 13 | 13 | 18 | 15 | 17 | 18 | 12 | 15 | 16 | 15 | 16 | 18 | 17 | 15 | |
| The Beautiful Ones | 11 | 14 | 19 | 17 | 18 | 15 | 17 | 17 | 18 | 17 | 18 | 16 | 16 | 16 | 16 | 15 | | 15 | 15 | 14 | 14 | 19 | 16 | 18 | 19 | 13 | 16 | 17 | 16 | 17 | 19 | 18 | 16 | |
| When Doves Cry | 12 | 15 | 20 | 18 | 19 | 16 | 18 | 18 | 19 | 18 | 19 | 17 | 17 | 17 | 17 | 16 | 8 | 16 | 16 | 15 | 15 | 20 | 17 | 19 | 20 | 14 | 17 | 18 | 17 | 18 | 20 | 19 | 17 | |
| I Would Die 4 U | 13 | 16 | 21 | 19 | 20 | 17 | 19 | 19 | 20 | 19 | 20 | 18 | 18 | 18 | 18 | 17 | | 17 | 17 | 16 | 16 | 21 | 18 | 20 | 21 | 15 | 18 | 19 | 18 | 19 | 21 | 20 | 18 | |
| Baby, I'm A Star | 14 | 17 | 22 | 20 | 21 | 18 | 20 | 20 | 21 | 20 | 21 | 19 | 19 | 19 | 19 | 18 | 9 | 18 | 18 | 17 | 17 | 22 | 19 | 21 | 22 | 16 | 19 | 20 | 19 | 20 | 22 | 21 | 19 | |
| Ice Cream Castles | | | | 21 | | | 21 | | | | | | 20 | | | | | | | | | | | 22 | | | | | | | | | | |
| Blue Limousine | | | | | | | | | | | | | | | 19 | | | | | | | | | | | | | | | | | | | |
| The Bird | | | | | | | | | | | | | | | | | | | 19 | | | | 23 | | | | | | | | | | | |
| Partyp | | | | | | | | | | | | | | | | | | | | | | | 24 | | | | | | | | | | | |
| Purple Rain | 15 | 18 | 23 | 22 | 22 | 19 | 22 | 21 | 23 | 21 | 23 | 20 | 21 | 20 | 20 | 20 | 10 | 19 | 20 | 18 | 18 | 25 | 20 | 23 | 23 | 17 | 20 | 21 | 20 | 21 | 23 | 22 | 20 | |
| Another Lonely Christmas | | | | | | | | | 22 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Auld Lang Syne | | | | | | | | | | | 22 | | | | | | | | | | | | | | | | | | | | | | | |
| Controversy | | | | | | | | | | | | | | | | | | | | | | 1 | | | | | | | | | | | | |
| America | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 24 | 23 | |
| When The Saints Go Marching In | | | | | | | | | | | | | | | | | | | | | | | | | | 9 | | | | | | 25 | 24 | |

Note: "Controversy" only included if it contains words.

know why? Prince and The Revolution are here!"

The piano segment was over 40 minutes and included "rarities" such as "Something In The Water (Does Not Compute)" and "I Wanna Be Your Lover," as well as a very playful version of "How Come U Don't Call Me Anymore," which featured a lot of vocal acrobatics and audience teasing by Prince.

"Baby, I'm A Star" was hilarious, with Prince ordering "Stop on the one – 25!" twice, giving his musicians a hard time to count the beats. Bobby Z. did a drumsolo, playing along with the drum machine.

When the clock hit midnight, Prince and band did a brief instrumental version of "Auld Lang Syne," with Prince playing the melody on guitar. The song was segued into "Purple Rain" which closed the concert with Prince's words: "Dallas! Dallas! Thank you for sharing New Year with us! Listen y'all, God gave us another year to live. Let's make this a good one, alright? Alright! Thank you, goodnight. May you live to see the dawn."

7 JANUARY 1985: ATLANTA, THE OMNI

Unfortunately this tape recording is incomplete so we have no idea of how "Baby, I'm A Star" evolved or how "Purple Rain" sounded, but it sounds like a fairly ordinary concert (the fourth of five in Atlanta).

This was one of the first times a full-length "Take Me With U," featuring the whole band, was played. Prince incorporated a bit of "Controversy" on guitar towards the end of the song, something which was repeated in many later shows.

10 JANUARY 1985: HOUSTON, SUMMIT

Prince played six concerts in Houston, of which this was the first one. "That's what it's all about, isn't it, Houston?" Prince said after "Free." "Sooner or later we're gonna have to say 'thank you' to somebody. I got a strange feeling he lives up there." Then, going from spiritual concerns to more earthly matters, he asked, "Do you like to see my motorcycle? First we gotta pass the initiation." "Do Me, Baby" followed.

The highlight of the show was the "Baby, I'm A Star" jam, which included some lines from "Ice Cream Castles." Prince even recited some of the lyrics to get the audience to join in. At one point, he stopped the music and said in a Southern accent, "Alright. I know what's happening. We're down South, right? Yeah, I know what's happening. You're not gonna be satisfied till we get sleazy."

11 JANUARY 1985: HOUSTON, SUMMIT

The second Houston concert was very similar to the first one. The set was the same, barring the brief part from "Ice Cream Castles" which wasn't included this time. Once again, a playful "Baby, I'm A Star" was the highlight of the set. Prince pretended to be leaving the stage several times and had the audience do dog barks. He repeatedly demanded "two times," "three times," giving his band a rough time. The song evolved into a great, stripped-down jam with Sheila E. on percussion, Eddie M. on sax and Prince playing piano.

13 JANUARY 1985: HOUSTON, SUMMIT

A perfunctory show, with an identical set to the previous night. Prince was in a playful mood during the encore. One of the band members was fined for



not keeping up during "Baby, I'm A Star." Prince instructed the band to "hit me two times... five times... two times," before screaming, "\$200, I love it!"

16 JANUARY 1985: HOUSTON, TEXAS SOUTHERN UNIVERSITY

This benefit concert was an abbreviated version of the regular show. After the opening section, Lisa played some synth instead of the usual "Yankee Doodle Dandy" intro to the piano segment. The piano sit-down was very brief, containing only "Free" and "God," before "When Doves Cry" kicked in. Prince left the stage after "When Doves Cry," returning for an uneventful "Baby, I'm A Star" and a short "Purple Rain." The entire concert lasted barely one hour.

16 JANUARY 1985: HOUSTON, SUMMIT

Similar to the previous Houston shows. The only real surprise was the inclusion of "Blue Limousine," with vocals by Brenda Bennett, in the "Baby, I'm A Star" jam. Prince left out "Father's Song" in the piano medley. It was rarely played later in the tour.

29 JANUARY 1985: AUSTIN, FRANK ERWIN CENTER

Prince and entourage arrived in Austin after concerts in Birmingham, Cincinnati, Memphis and performing on the American Music Awards in Los Angeles.

The concert (the first of two in Austin) contained few surprises and was on the whole unremarkable. After "Free," Prince asked the crowd if they had seen them last night on the American Music Awards. His question of "did you like it?" got a loud response.

During "Baby, I'm Star," Prince told Sheila, "You owe me 200 dollars!" Later, while jamming, he suddenly called for a change of key to B-flat, almost making up a new song in the process. "We had a good time, didn't we? May you live to see the dawn," were Prince's closing words.



Your Eyes."

The piano set also contained a few surprises, as Prince included "A Case Of You" after the "Yankee Doodle Dandy" intro. "Free" was followed by "Raspberry Beret," making its premiere in the set. After performing the song, Prince asked the crowd, "That wasn't so bad, was it?" "Irresistible Bitch" turned into a great jam, which caused Prince to comment, "Excuse me, we were just jamming."

During "Baby, I'm A Star," Bruce Springsteen and Madonna guested on stage, with Bruce playing guitar and Madonna dancing with a tambourine. The song included some chants from "The Bird" and snippets from "Partyup." Next came a great 15-minute version of "America" which contained a great deal of jamming. All in all, this was a really fantastic concert.

"Purple Rain" is not included on the circulating tape of the concert, but in all likelihood it was played after "America" as a final encore.

27 FEBRUARY 1985: SAN FRANCISCO, COW PALACE

After the six Los Angeles concerts, followed by an appearance on the Grammy Awards, the *Purple Rain* show came to San Francisco for six shows at Daly City's Cow Palace.

The first San Francisco concert was uneventful and slightly disappointing. The piano sit-down was short and the only unusual inclusion was the performance of

"When You Were Mine" after "Take Me With U." After the piano segment, the rest of the show was purely routine.

28 FEBRUARY 1985: SAN FRANCISCO, COW PALACE

A vast improvement on the first night. After performing "Take Me With U," Prince asked for the house lights to be turned on. "I'm gonna wear y'all out tonight," Prince said as he improvised some funky guitar licks, before going into "Head," which was a welcome infusion of funk but an all too rare inclusion in the set.

The piano segment included a great version of "Irresistible Bitch," which had Prince ad-libbing new lyrics, "I don't know who you are, but mother we can do it. If you gave me your phone number, I can make you a star." Continuing with piano improvisations, he got the crowd to bark like dogs, "I know you're nasty. Say it!"

The tape recording is cut off after "International Lover," but quite likely the piano portion also included "God." The next part of the show was short of the extraordinary as usual, but "Darling Nikki" featured a lyric change, when Prince sang "All I found were her *panties* on the stairs." "Baby, I'm A Star" was quite short but punchy, and included a snippet from "Ice Cream Castles."

1 MARCH 1985: SAN FRANCISCO, COW PALACE

Another really great show, with an inspired Prince and a responsive audience. Prince played a bit of the national anthem on the guitar during "Let's Go Crazy." He ended "Take Me With U" with an unusual flamenco-style guitar solo before going into "When You Were Mine." "Head" included some great piano ad-libbing and scat singing by Prince.

The piano segment opened unusually with an improvisation by Prince (no "Yankee Doodle Dandy"), which led into "Father's Song" and a rare version of "A Case Of You." "Can I take my time this evening," Prince asked before play-

1 FEBRUARY 1985: NEW ORLEANS, LOUISIANA SUPERDOME

No changes in the set from the previous show except for the omission of "International Lover" in the piano set. A verse and the refrain from "The Bird" were inserted in "Baby, I'm A Star." After "Purple Rain," Prince said, "Thank you. Thank you ever so much! Listen people, we don't know how much time we got left on this earth. Please try to love one another! Good night."

14 FEBRUARY 1985: TACOMA, DOME

After a tour break, when Prince flew to England to pick up two awards at the BPI Awards in London, the *Purple Rain* tour was resumed in Tacoma with two shows, of which this tape recording comes from the first. A bit of "Controversy" was incorporated into "Take Me With U," but otherwise there were no surprises in the set.

18 FEBRUARY 1985: LOS ANGELES, FORUM

After some less than inspired concerts in Tacoma, New Orleans and Austin, the enthusiasm and energy level seemed to be restored during the week-long stint in Los Angeles, where Prince played six shows at the Inglewood Forum. However, the first show seemed rather uninspired and contained no set changes since the Tacoma concert. Prince talked very little during the piano segment and played an unusually short "Baby, I'm A Star."

23 FEBRUARY 1985: LOS ANGELES, FORUM

A loose, relaxed version of "Controversy" was a totally unexpected start of the concert. Prince even took time to introduce the band members, something which hardly ever happens. The concert then started as usual with "Let's Go Crazy." "Take Me With U" included as usual some parts from "Controversy," before ending up in a guitar frenzy that led into a bit of "When You Were Mine" (no vocals). Then came a rare performance of "4 The Tears In



ing "Still Waiting." "Irresistible Bitch" included a similar "dog" routine to the previous night. Another nice surprise was "Condition Of The Heart," which featured different lyrics to one line, when Prince sang "Tell me baby, ain't that a shame." "Purple Rain" began completely different, with Prince at the piano instead of on guitar, improvising over the instrumental intro of the song.

3 MARCH 1985: SAN FRANCISCO, COW PALACE

On the whole, not as impressive as the two previous nights, but the piano segment was brilliant, featuring exhilarating versions of "17 Days" and "Let's Pretend We're Married."

The piano portion of the concert had a spoken intro by Prince instead of the usual instrumental "Yankee Doodle Dandy." Prince said before playing "Do Me, Baby," "If I could I would take you home. Home is where my love is. Home is where my sex is. I love you. Do you believe in love? Do you

believe in lust? Then I dedicate this song to you."

After "Do Me, Baby," the whole band joined Prince for an incredible version of "17 Days." The song went into a lengthy jam with sax solos by Eric Leeds. It is hard to understand why Prince didn't include the song more often in the set, because it was the undisputed highlight of the show.

The following "Let's Pretend We're Married" was also great, with Prince extending the song and turning it into a lengthy rock 'n' roll jam with piano, sax and guitar solos. He also included lyrics from "When The Saints Go Marching In." "Purple Rain" began as the previous night, with Prince at the piano for the opening portion of the song.

4 MARCH 1985: SAN FRANCISCO, COW PALACE

"17 Days" was a highly unexpected start of the concert. The song wasn't as long and contained much less jamming than the previous night, but the crowd response was phenomenal. "Take Me With U" didn't include "Controversy" this time, ending instead with a lengthy guitar orgy. The rest of the concert contained little out of the ordinary. The encore section was a bit disappointing, with short, somewhat uninspired versions of "Baby, I'm A Star" and "Purple Rain."

5 MARCH 1985: SAN FRANCISCO, COW PALACE

A bit disappointing after some of the previous great moments in San Francisco. "Take Me With U" went into "When You Were Mine," which had the audience taking over the vocals. Prince followed "Free" with a little speech, "Sooner or later we have to learn how to say 'thank you.' I just wanna thank you for coming out, supporting us all these years. Yes, I recognize you. I know who you are, we can do it in my daddy's car."

"On your feet!" Prince demanded as the band kicked into "Irresistible Bitch," which was one of the highlights of the set. Another was "Raspberry Beret." "That was nothing, I just wanted to show I can play this thing!" Prince said after performing the song.

"Let's Pretend We're Married" was preceded by some rock 'n' roll piano over which Prince

sang, "The more you scream, the nastier I get." The rest of the concert contained nothing unusual. The versions of "Baby, I'm A Star" and "Purple Rain" were shorter than usual.

17 MARCH 1985: UNIONDALE, NASSAU COLISEUM

Following the concerts in San Francisco and shows in Las Cruces and Long Beach, the tour headed East for six shows at the Uniondale Nassau Coliseum. This is the first of the concerts, and one of the three that exist on audio tape. Despite an enthusiastic, rowdy New York audience, Prince seemed a bit reserved. A short "Possessed" was played out as more of a jam, with Prince ad-libbing such lines as "I got some money." "Baby, I'm A Star" incorporated some instrumental portions of James Brown's "Bodyheat," with an extended Bobby Z. drum solo and a sax solo by Eric Leeds. Without missing a beat, "Purple Rain" began just as the former was ending.

20 MARCH 1985: UNIONDALE, NASSAU COLISEUM

Perhaps in response to a terrific audience, the March 20th show began unusually with "17 Days." "We're just jammin' y'all," Prince, concealed by a curtain said during an extended portion of the song. The show then began as usual with "Let's Go Crazy." Once again, "Bodyheat" was included in the "Baby, I'm A Star" jam, but overall it was a perfunctory show.

23 MARCH 1985: UNIONDALE, NASSAU COLISEUM

This show was fabulous, as both Prince and the audience were in a fantastic mood. It also didn't hurt that it was a Saturday night, and almost all the songs were sung along with by the crowd. During the "Take Me With U" jam Prince got the audience to sing the chorus to "All The Critics Love U In New York," perhaps in response to the negative reviews the New York media was giving the show.

Prince was playful during an extraordinary 46-minute piano segment, often making up new words such as "How come you don't kiss me? How come you don't screw me?" during "How Come U Don't Call Me Anymore." "That's a new song," Prince remarked after playing "Condition of the Heart." "Want to hear some more new songs?" he asked before going into "Raspberry Beret." "What did you think about that song? Was it okay?" said Prince. "Well, what would you like to hear? Something nice or something nasty?" Of course, the audience chose the latter, and Prince and The Revolution proceeded to jam on an incredibly funky version of "Head."

The "Baby, I'm A Star" jam was a bit short, but contained some great jamming, including a bass-drum workout which was interjected by horn and synth blasts. Audience members began singing "The Bird." "Purple Rain" was also shorter than usual, but Prince saved his biggest surprise for when the show was over. Several minutes after "Purple Rain" had ended, and a great majority of the audience had left for home, Prince and The Revolution returned to the stage for a 12-minute extra encore of "America," which incorporated lines from "When The Saints Go Marchin' In." About halfway through the song a fight broke out in the audience, causing Prince to stop abruptly and ask, "Are we gonna have a good time or we gonna fight? Y'all gonna mess your clothes up!" The song then continued for a few more minutes before Prince left the stage.

27 MARCH 1985: WORCESTER, CENTRUM

The Worcester show was one of the best of the entire tour, with an enthusiastic Prince and audience. "I don't know about y'all this evening," he said at one point, "but I'm in a terrifyingly good mood this evening. I've got an attitude tonight!"

The group had just returned from Los Angeles, where Prince had received the Oscar for Best Original Song Score (for *Purple Rain*) at the Academy Awards. "Did you all see that smack last night?" joked Prince during a breakdown in "Take Me With U." "You should have seen us backstage. It was pathetic. I said we better hurry on outta here before they take this back!"

The piano segment kicked off somewhat unusually with "Free" (no "Yankee Doodle Dandy"), followed by "Noon Rendezvous," which Prince dedicated to Sheila E. He then played the opening chords to "Do Me, Baby" on the piano, before The Revolution joined in. The rest of the medley was similar to that of most of the piano portions on the tour.

Although it was short, the "Baby, I'm A Star" jam was great, with Prince teasing the audience by repeating "I got an Oscar!" several times as Sheila E. played her timbales. After thanking the audience at the close of the show, Prince also told them to remember that "the only thing to get us through these last days is love." Once again, Prince returned to the stage several minutes later for a ferocious 16-minute version of "America."

30 MARCH 1985: SYRACUSE, CARRIER DOME

This concert is well-known to most Prince fans since it has been officially released on home video cassette. It was originally broadcast by satellite to many European countries. An estimated 12 to 15 million people saw the show, which was the first chance for most Europeans to see Prince in performance.

As the show was broadcast live, Prince put his best showman act on. The concert is typical for the latter part of the tour, with the inclusion of "Possessed" and "Irresistible Bitch." Even though it isn't credited on the video release, a bit of "International Lover" was performed as usual.

The two Syracuse shows were followed by a concert in Tallahassee and two in Lakeland, before the finale in Miami, April 7th. Unfortunately, no tapes are circulating of the final shows of the tour so it is not known whether the set underwent any changes towards the very end.

*Compiled by the UPTOWN staff
with help from TONY MELODIA, FREDERIC HELLER, and EDWARD CANO.
Kind thanks also to GREGOR EICHER and THOMAS DE BRUIJN.*



Isn't It A Shame This Ain't A Movie – Then U Could Rewrite My Every Line

Since the release of his hugely successful theatrical debut in 1984's *Purple Rain*, Prince has had a very sporadic film career. Although not always praised by critics or moviegoers, Prince's movies provide an interesting glimpse into his creative persona. Like Prince's unreleased studio recordings, material that he chose not to include in his films is of great interest to fans and collectors. The majority of information in this article is based upon actual early versions of scripts (or screenplays) for Prince's films that are circulating amongst collectors. Many known facts about Prince's films and unreleased material support the validity of these scripts as very credible sources. In fact, in the case of *Graffiti Bridge*, the script was circulating before the film was even released. In this article we'll investigate material that was deleted from *Purple Rain*.

A number of dramatic scenes and two musical numbers were filmed for *Purple Rain*, but deleted from the final cut. These scenes appear in the various drafts of the screenplay and in the shooting schedule for the film, which actually lists the exact day each scene was filmed.

The first portion of the film is very similar to the released version, with only a few differences in dialogue. It is of note that "Let's Go Crazy" is referred to as "Let's Get Crazy" in various drafts of the script.

A considerable amount of footage was deleted from the segment which contains the performance of "The Beautiful Ones." Prior to the performance, a brief comical exchange between Dr. Fink, Bobby Z., and Jill Jones is deleted; as well as a scene in which Apollonia meets Billy Sparks, the manager of First Avenue. As in the film, Apollonia is introduced to Morris Day and they share a glass of champagne. Instead of their conversation being followed by Prince's performance of "The Beautiful Ones," the original version of the scene featured performances of the songs "G-Spot" and "Electric Intercourse" (both of which were filmed).

"G-Spot" was deleted from this scene, and an early edit of the film apparently included "Electric Intercourse" and "The Beautiful Ones" before being further edited into the final version. After the performance, a humorous scene in which Jill Jones surprises Prince in his dressing room with a dog (whose hair is groomed to match Prince's), is also deleted.

"PURPLE RAIN" ILLUSION

Beginning with the scene in which Prince seduces Apollonia in his basement bedroom, a lengthy portion of the movie was filmed, but omitted. In the original version, Apollonia wakes in the middle of the night to the sounds of Prince's parents fighting upstairs. Racked by fear, she runs outside as Prince sleeps peacefully. She runs into Morris, who is inexplicably sneaking around in the yard, and they ride off with Jerome Benton in his Cadillac. The dialogue in the car exactly follows Morris's "seduction routine" that ended up in the song "Chili Sauce" on The Time's *Ice Cream Castle* album (complete with restaurant ambience played over the car stereo). Morris propositions Apollonia to audition for his girl group and drops her off in front of her hotel. Unbeknownst to her, Prince is standing in an alley across the street.

Apollonia goes inside her room, and a few minutes later there is a knock at the door. She thinks it is Morris, but she opens the door and Prince is there. He confronts her as to how she got home, but she says she took a cab. Prince says "let's ride" and the next scene shows the two whipping down the highway on Prince's motorcycle as the sun begins to rise. They ride into the countryside and stop at a small stream. Like the scene earlier in the film, Apollonia asks Prince to reconsider helping her with her career, but he refuses once again. Apollonia begins yelling and cursing at Prince as he walks off and disappears around some trees. Two hikers pass Prince as she continues to yell. Moments later, Apollonia is at his side apologizing.

The next scene shows the two riding down a path to a dilapidated barn as it begins to rain. They go inside, Prince retrieves some blankets from a stall, and they begin to make love. The combination of the purple dawn light and the rain creates the illusion of "purple rain."

The next scene which shows Prince dropping Apollonia off in front of her hotel was left intact in the film. In the movie, this part is included right after the scene in Prince's basement room. Therefore, the previous deleted scenes were not part of the storyline, and Apollonia had spent the entire night with Prince. In the original story, Apollonia walks to her hotel and notices a carnation on the sidewalk, then follows a trail of flowers up the stairs to her room.

Once she's inside her room, two men deliver two bouquets of flowers. Surprised, she looks out the window and sees Morris and Jerome leaning against a flower truck.

CONFRONTATION

The film proceeds from there much like the released version until the scene in which Billy Sparks warns Prince at First Avenue that he had better shape up his act. This is followed by a very interesting deleted scene which shows Apollonia 6 rehearsing with The Time. The band is playing "Sex Shooter" as Prince storms into the rehearsal hall. Morris stops the music and Prince tells Apollonia that he wants to talk to her, but she refuses. Prince grabs her and pulls her toward the door, but she pulls away savagely. Morris is outraged and slaps big Jellybean Johnson on Prince. They scuffle, and Prince punches Jellybean (this is seen briefly in the original theatrical trailer for the film). The band members surround Prince as Jellybean throws him to the ground. They grab him and force him toward the door. Prince breaks free and faces the band, but he backs off and heads out the door, slamming it behind him.

Prince angrily rides his motorcycle down an access road on a train track after the confrontation at the rehearsal hall. The blast of a train whistle interrupts Prince's concentration, and he momentarily loses control of his cycle. Frightened and confused, Prince looks back at the freight train that is roaring down the track toward him. The train engineer makes an obscene gesture at Prince, as the horn continues to bellow. Infuriated, Prince guns the engine on the cycle and blazes around a bend, neck to neck with the train. Suddenly, a brick wall blocks Prince's path on the access road. As the engineer continues to make rude gestures, Prince violently cuts into the path of the train to avoid the wall. He barely makes it across the track as the train roars past him.

Prince then rides home and finds his battered mother sitting outside. In the final cut of the film, the deleted scenes at the rehearsal hall and the railroad tracks were replaced by a collage of footage accompanied by the music of "When Doves Cry."

MINOR DIFFERENCES

There are only a few minor differences in the film from there until the scene in which Apollonia 6 performs at The Taste. Before the performance, a clown approaches Jerome and hands him a flower. Jerome is preoccupied with nervousness about the performance, but the clown continues handing him flowers, going into a routine. Suddenly, Jerome grabs the clown and shoves him down the hallway. Morris joins Jerome and they discuss their apprehension; it's obvious they think Apollonia 6's performance will be a failure. After their successful performance, the girls all rush into the dressing room to congratulate each other. The rest of the film is very similar to the released version.

In early 1984, MTV reported that *Purple Rain* had been submitted to the MPAA (Motion Picture Association of America) and was given an X rating (prohibited to persons under 18), primarily due to the sexual content of the film. The film was subsequently edited and some of the superfluous scenes were deleted, which probably helped the pace of the film also. When the film was re-submitted, it received an R rating (restricted to persons under 18 unless accompanied by an adult), which would allow a much larger audience.

Although fans and collectors would like to see the deleted footage restored to the film, the removal of these scenes probably contributed to making *Purple Rain*, in the words of the *Los Angeles Herald Examiner*, one of "the best rock concert films ever made."

By TROY MOTES.

Information from *ROLLING STONE* and *PRINCE: A DOCUMENTARY*.

Could U B the Most BEAUTIFUL Girl in the World?

You have just accessed an article about *The Beautiful Experience*, a 70-minute film consisting of music videos, live performance footage shot at Paisley Park, February 13th 1994, and a dreamlike storyline about Jan (Nona Gaye) and her endorphinemachine, an interactive computer of the future.


The film premiered on British TV, April 3rd 1994, and has since been shown on TV in many countries (sometimes called *A Night In Erotic City*) and as part of the Gold Masquerade Ball promotional tour.

Although *The Beautiful Experience*, with its "conceptual vignettes" interspersed between concert footage and some videos, resembles the *Sign O' The Times* movie, it has a more focused narrative than the prior film, and is Prince's most entertaining movie since *Purple Rain*. The reason for this lies in the combination of some of his strongest music in years combined with a highly engaging story line involving Nona Gaye's character's interactive adventure with her endorphinemachine. Indeed, the story told through both the narrative portions and the performance/music video segments is quite sophisticated and complex.

The movie opens with Nona Gaye's character, Jan, alone in her apartment, again. We learn from listening to her thoughts that Jan has no man in her life; she mentions how she does not think of herself as beautiful, but she still is mystified as to why men do not approach her. Looking to place the culpability for this state of affairs on someone other than herself, she blames men, supposing that perhaps they think she is gay. Apart from being an obvious play on words (Jan may not be gay, but she is "Gaye"), this tells us that Nona's character has a negative image of herself, and that she has apparently had this view for some time. And while she tries to hide it from herself, it seems obvious that her negative self image is a major contributing cause to men not approaching her. This is reflected in how she seeks comfort, not from others, but from peanut butter cookies, and in how, later on in the film, she decides not to call her friend Marcie as Jan assumes she is with the big-handed, Lexus-driving brother.

Feeling sorry for herself, she browses through the magazine *10,000*, until she comes across an ad (not in the actual magazine) with the caption "Could U be the most beautiful girl in the world?" She calls the 1-800-NEW-FUNK number, looking for a man with a heart of gold who will treat her like she was the most beautiful girl in the world and who will not talk down to her. Perhaps because her hopes are expressed in a negative manner (e.g. hoping for a man who "will not talk down" to her), her prayer for a man to answer is not answered. However, following the operator's instructions, she finally accesses the Beautiful Experience on her endorphinemachine, with \$19.99 added to her phone bill.

INTERACTIVE

The first song, "Interactive," is very appropriate, because it is as if Prince (or ) is telling Jan up front that she has to learn to interact with others. The problem is, Nona's character is grooving so much to the music (and who can blame her), that she does not get the message which is being handed to her on a silver platter. Therefore, Prince pulls the plug on the whole show, and the screen goes blank. Jan thinks "just one song, what a rip." (Of course, since she has a \$50.00 copy of the *10,000* magazine, that makes two rips.) Expressing her hatred for Saturday nights, she falls asleep wishing there was a party to which she could go. That Nona's character should fall asleep here is significant, as this is the point where she symbolically leaves this world, and enters the magic realm of a deeper state of consciousness, where there begins her real adventure and a party beyond her wildest imagination and her worst fears.

DAYS OF WILD

She is awakened by the computer operator and experiences "Days of Wild." Indeed, this is Prince's wake-up call to Nona's character. Jan first sees herself in the videos at the point where Prince sings "All you sorry motherfuckers up against the wall, if you don't play - bite the dust." From what we have seen of Jan so far, she is most definitely a wallflower, staying home alone, avoiding the company of other people. However, in contrast to her real self, the figure in the videos is moving about in a crowd of people, she is not isolated in her own self-created "peanut butter cookie hell." That might explain why at the line "death from envy is the only way" we see Nona's character on the computer screen, the concept being that Jan is envious of her other self's ability to be amongst people. Also, showing Nona's character in the computer looking back over her shoulder at the point where we hear "diss me" after the lines "Hooker, bitch or ho, I don't think so. I only knew one but never told her though" could be seen as symbolic of Jan's negative self attitude, as if she was thinking that Prince was talking about her. Jan's hostility to Prince's message may also explain why we see her in her apartment at the point where Prince sings "...she's a motherfuckin' liar, and I'm a set-up kid..." This is not to say that Jan has accused Prince of disrespecting, raping or spanking a woman, but

as we hear later on, in addition to her general resistance to the message Prince is trying to teach her, she does feel as if she is being taunted by him.

Angered and confused at seeing herself in the video, Nona's character unplugs the computer to absolutely prevent herself from seeing any more. Note that Prince first pulled the plug on the show when Jan ignored the message and was only digging the music, while next it was Jan who pulled the plug to keep herself from facing the lesson she is being taught. She tries to telephone her friend Marcie to inform her as to what is going on, but the number is no good. This is a standard mythological motif being used here, namely that each person has to make his or her adventure along his or her own path. This is comparable to the legend of King Arthur, where each knight has to enter the forest at the point where it is the darkest for each individual. Unable to reach her friend, Nona's character reacts with a logic that is so bizarre that it almost makes sense. Jan thinks that perhaps she has died and gone to computer heaven, and that the figure of her in the screen is her spirit. In order to save her spirit, she plugs the computer back into the outlet.

However, while the computer is plugged back in, the screen remains a jumble of "snow" for a minute or so. This increases Jan's anxiety, as she does not know what to expect. As she sits waiting to find out what is going to happen next, her sense of being alone is awakened within her, and she wonders why God is punishing her. She wonders if it is perhaps because she said she hated Saturday nights. (This tells us that she still has not learned that it is *people*, including herself, that she must learn to love, not just Saturday nights.) Jan decides to write a note, just in case she is found dead. She wonders why she is alone in her hour of need, with no one to comfort her. She writes that "when the fire comes, will everyone burn, or will we as a people someday learn that we need each other?"

COME

As if in response to the note she is writing, Jan is confronted with "Come," in which Prince appears not as a human being, but as an oscillating line on a computer screen. This segment seems to be intended as showing Jan that she in her relationship to people is not on a deep, human level, but is instead artificial and superficial. Trying to persist in her denial, Jan ends up on the floor covering her ears to the message. However, since this video represents where her mind is presently at, she is seduced into the music and mouths the word "Come" as it occurs in the song. Note too, that when Prince interjects a

more human wail or moan into the lyrics, Jan cringes and covers up her ears again. This shows how Jan is still uncomfortable in interacting with people on a deeper, more emotional level. Jan appearing as a model in the video could be interpreted as another image of her in a superficial setting, a model with beauty only skin deep, a model up on the catwalk for all to see, but for none to touch.

At the end of the song her computer screen contains the instruction "COME." However, as she still has some lessons to learn, Jan does not understand the instruction and responds with anger and insults. She tells Prince that she is sure she does not fit his idea of beauty, and that maybe the thin air and lack of sun in Minneapolis are messing with him, and she invites him to respond.

RACE

Having confronted Jan with the last two songs, Prince's response is more user friendly this time. With "Race" Prince gives Nona's character a look at the more philosophical side of him. Not having expected such a response after dissing Prince, Jan is confused at first by the positive message of the song. By the end of the song she does "get it," and she is grooving along with the music. (As to two details in the video for "Race": Prince's burning of the flower [to the lyrics of "we're all bones when we're dead"] can be seen as illustrative of the fact that all beauty must pass away. Prince's smoking of the flower should be seen as a message that one should get high on life and the beauty that surrounds us.)

ACKNOWLEDGE ME

Having appreciated the positive and less ego threatening message of "Race," Nona's character responds by saying that the song was "cool," and she then asks Prince to play an instrumental. She is obliged briefly in her request, and we see Jan's computer spirit, alone, watching a jazz group play a mellow instrumental in a small club setting. However, Prince does not permit her to get caught up for too long in her solitary reverie, and he directly confronts her by abruptly interrupting the instrumental with the song "Acknowledge Me." Prince tells her quite bluntly that there is no other fish in the sea for her except him, so she might as well acknowledge that fact. He further confronts her by asking how she can give her body to others, when her mind is with him. He even goes so far as to tell her to acknowledge him, or she can kiss...

[his ass]. Naturally, Nona's character reacts with anger at being presented so openly with such an unrelenting assessment of her life and she tells Prince that she wants to stop playing this game as the experience is not beautiful. She tells him that he must have a better use for his hands than to taunt her, and she then calls him a bastard.

PHEROMONE

Prince seems to use the next song, "Pheromone" to explain his confrontational actions in songs such as "Acknowledge Me." He seems to be saying that he just can't help himself sometimes, that the pheromone just gets him going and he can't stop. Indeed, the intro of the song, "Put my left hand under your head, while my right embraces time," seems to convey the concept that Prince's use of sexual imagery is something that transcends everyday reality to a mythological plane, and that Jan should let him guide her to that place. There also seems to be certain parallels between Prince in the video watching his beloved, and the interactive Prince who is watching Jan through the computer screen, as well as Jan watching the action on her computer screen. Jan seems to sense that maybe Prince is not



actually being hostile to her, and she starts to enjoy the music. She even decides to order a pizza as if to celebrate her closer association with Prince. And note as well that, since she does not want to use the telephone to get anyone else involved in the lesson she is being taught, this time her telephone call goes through without a problem.

THE JAM

"The Jam" begins, and Nona's character is enjoying the song as the delivery man arrives. Perhaps to show that she is starting to catch on to Prince's message, Jan is carrying a rose when she goes to pay for the pizza. But as she is still not fully interactive, she closes the curtains around her to prevent the pizza man from seeing any more when he asks what the video is. Note that the pizza box contains the slogan "One Bite and We Gotcha." In addition to the obvious sexual innuendo, the slogan seems to suggest that now that Jan has taken Prince's bait, she is his.

SHHH

Prince then pulls out all stops to give Nona's character the lesson of a lifetime: the song "Shhh." Prince seems to be showing Jan what love is like, what it is to be cared for, to be desired. Nona's response is quite interactive, for at one point she whispers to Prince that he should not stop, she also whispers "I love you" in response to Prince's question "What's my name?", and later on she kisses a pillow and even strokes herself while laying down on a couch during the intense instrumental portion near the end of the song. But then, to teach her the pain of being alone, a sensation she had become too comfortable with in the past, Prince pulls the rug out from under her by handcuffing and kissing Mayte. Jan feels rejected by Prince and begins to cry, her self-imposed isolationism having been finally broken down by him.

LOOSE

Jan returns to her couch, as if to try to recapture the moment she had so recently with her imaginary/interactive Prince lover. The computer screen shows Nona's computer character getting ready to go out for the evening, the opposite of Jan's actions at the moment. The song "Loose" then starts. Similar to "Days of Wild," the message here seems to be that Nona's character has to get out into the world, she has to shake her 'do. The first line of the song seems especially applicable to Jan: "Everybody wants to know what's wrong with you, they say you acting like a crazy fool." Nona, however, stays on the couch, feeling sorry for herself, again.

PAPA

Then, as if to show her that her problems are not so bad, Prince gives Jan the lesson of "Papa." Just as Jan was brought a little further along in her understanding with the song "Race," "Papa" gets the desired reaction, as she moves away from the couch to watch the action on the computer screen. Prince then completes the lesson with a fast-paced ending to the song telling Jan that everybody has their problems, but that we all must have somebody to love so that our lives will have meaning.

At the end of this song the computer screen goes blank, but then the words "I KNOW WHO YOU ARE" appear. Jan rebels at this and says "Fuck you" in response. She wonders what she had done to deserve what she has been going through, and she also says that nobody knows her but herself. Then Jan finally confronts her accuser by typing in the question "What is the beautiful experience?"

THE MOST BEAUTIFUL GIRL IN THE WORLD

Almost as if she has finally uttered the magic words, the computer operator welcomes Jan to the dawn, and informs her that the beautiful experience will cover "courtship, sex, commitment, fetishes, loneliness, vindication, love and hate," with a wish that she enjoy her experience. Jan seems to understand at once that she is seeing the fulfillment of the dreams and aspirations of women represented in the video. She even sees her computer self as President of the United States. The obvious parallel is that the women in the video watch their dreams come true, just as Jan has been watching her own life symbolically played out before her in the experience she has been going through. Perhaps, also, she has realized that the songs she has experienced have more or

less covered the various subjects mentioned by the operator.

At the end of the video, after seeing herself as the newly elected President of the United States, Jan types the question "Is this the future?" The response she receives is "COME." But instead of reacting with anger as she did before, we see shots of Jan's jewelry, her make-up brush, Jan opening a perfume bottle, etc., all indicative that she has become aware of her own self-worth and beauty, and therefore, her potential as a fully realized human being. We see a shot of the computer screen with "COME" written on it, then a shot of Jan placing a piece of paper with the words "I AM" on the beautiful experience ad in the *10,000* magazine in such a way that it reads "I am the most beautiful girl in the world." Of course, with the way that the segment is edited, it is almost as if she is answering the command "Come" with the response "I am."

NOW

Jan is again welcomed to the dawn by the computer operator. She is informed that she has accessed the Now experience, which, appropriately enough, is great for improving self esteem. The song also seems to be telling Jan that what she is seeing is not the future, but the present; that her potential to be a fully functional person is with her at this moment. When it is remembered that the Roman god Janus was represented with two faces, one looking back to the past, the other looking forward towards the future, Nona's character's name becomes especially appropriate. Jan changes her clothes, as if she is putting off her old identity to take on a new life with her new state of mind. She puts on her evening gloves as she prepares to enter the world, and a small boy suddenly appears with a flower and he whispers for her to come with him. This reflects, of course, the Biblical exhortation that "a little child shall lead them." In the video Mayte gives Prince a cup of water while he sings the line "let's make a toast y'all," and it is almost as if he is toasting Jan on the completion of her education. Jan gets up to leave her apartment, her exile having come to an end. We see a shot of Jan's empty apartment with the computer on, but with the machine being alone this time. Then the camera zooms in on the page from the magazine with the now-revised text "I am the most beautiful girl in the world," the word "NOW" then appears to fill the screen to end the movie.

BEAUTIFUL

As far as the closing credits, the women swimming underwater (apparently from the same footage briefly shown at the end of the "Sexy MF" video in the promo for the *Love Symbol/Androgyny* album) have a grace and beauty about their movements that is befitting the theme of this film. And in the context of this movie, the gold colored heads, one of which is shown having lightning coming out of it, could be interpreted as representing Prince, the messenger in the film who enables Jan to realize her own beauty. The film closes with the video of "Beautiful."

By DAVID J. MAGDZIARZ.

NEW MUSIC

The Beautiful Experience film combines live footage shot at Paisley Park, during the February 13th concert 1994, with videos of "Come," "Race," "Acknowledge Me," "Pheromone," "Loose," "Papa," "The Most Beautiful Girl In The World," and "Beautiful." The versions of "Loose," "Race," and "Come" have been drastically re-worked since their inclusion in the *Glam Slam Ulysses* production. Even though these songs were originally quite disparate musically, they now have a similar, highly "electronic" sound and tight, stripped-down arrangements, recalling some of Prince's earlier work. Prince have replaced live drumming with computer drums, achieving a more contemporary sound.

"Loose" was first heard on the *Act I* tour, where it was played as part of "Partyman." The song has been transformed from a fairly conventional rock effort, in the *Glam Slam Ulysses* production, to a fast, hypnotic, techno-style number. "Come" was first played over the PA before one of the Los Angeles concerts on the *Act I* tour. Another, more "acoustic" and live-sounding version of the song was heard in *Glam Slam Ulysses*. The version in the film is more similar to the first configuration of the song. "Papa" was premiered during an aftershow in Chicago on the *Act I* tour. Since then, Prince has added a new closing segment to the song. "Race" was also debuted during an aftershow on the *Act I* tour although the song dates back to sessions for the *Love Symbol/Androgyny* album. Rosie Gaines' original vocals from the first recording of the song are included in the new version.

♀ APPEARANCES

■ **Soul Train...** Prince appeared on *Soul Train* on May 7th, lip-synching four new tracks in his first appearance on the show since he did "I Wanna Be Your Lover" in 1980. The songs were taped April 9th at the Paramount Studios in Los Angeles.

The show was given little publicity and was arranged as usual, with young people dancing to recordings in between lip-synched live performances by Prince and For Lovers Only. With introductions by the week's host, actress Holly Robinson, Prince performed "The Most Beautiful Girl In The World (Mustang Mix)," "Now," "Acknowledge Me," and "Love Sign."

Nona Gaye performed "Love Sign" with Prince as a duet. During the performance of the song, Mayte paraded back and forth carrying hand-lettered signs that read "U will be moved," "Experience the beautiful," "Welcome 2 the Dawn," "Silly love song?," "Teach the babies," and "Whose life is it anyway?" After the music ended, Prince and the band led the audience in a prolonged chant, "Pop, pop, pop go the pistol. Bang, bang, bang go the gun."

■ **Glam Slam jamming...** The last week of April, before going to Europe, Prince did a lot of surprise shows at Glam Slam in Minneapolis. The gigs lasted from 15 to 80 minutes, containing a few new songs and many covers. Each concert was part of "A Night In Erotic City," where Glam Slam club goers were invited to the upstairs VIP room where there was a food buffet, dancers and even king size beds. Footage from *The Beautiful Experience* film was aired each night.

Prince had planned to play April 21st but Sonny T. never showed, although the rest of the band was there. However, the next night (April 22nd) they played a 80-minute set which included "The Most Beautiful Girl In The World," "Days Of Wild," and "Now," as well as "The Jam," "I Believe In You" and other covers.

They were back next night (April 23rd), but Prince was having a bit of guitar trouble so they cut the set down to 50 minutes. Some of the songs they played were "The Jam," "Days Of Wild," and "The

Most Beautiful Girl In The World."

On April 25th, Prince played only two songs in a brief 15-minute set. The next night, April 26th, he jammed with his band for 45 minutes. They played "Days Of Wild," a cover of "The Ghetto," an instrumental version of "The Question Of U" that drew raves, and some instrumentals, including a possible Santana cover.

■ **Top Of The Pops...** On April 29th, Prince flew to Paris to watch George Clinton perform, then to London on April 30th for the opening of the NPG store and to film a performance of the "Mustang Mix" of "The Most Beautiful Girl In The World" for airing on BBC's long-running *Top Of The Pops* TV show. The performance video was filmed with the whole band playing in front of a wall covered with aluminium foil which had "T.O.T.P." on it in large black letters.

■ **Live in Monaco and France...** On May 2nd, Prince attended a welcome party at the Monaco Yacht Club for World Music Awards attendees thrown by the royal family of Monaco. Later the same night, at 1 a.m., Prince played an afterhours set at the Stars And Bars club at the request of Prince Albert. He played a 80-minute set for a crowd of 300 people, mostly VIPs including Patrick Swayze, Ursula Andress and Prince Albert. Prince's voice was in bad shape and the concert was a bit disappointing according to our sources. The set was basically the same as the second show at the club (see below).

The next day, May 4th, Prince, with Mayte dancing, performed a slightly different version of "The Most Beautiful Girl In The World" (lip-synched) at the World Music Awards at Holly's Sporting Club. Prince was presented with a Gold Key Award by operatic tenor Plácido Domingo. Prince said in his short speech, "Musical excellence, like beauty, is in the eye of the beholder. For those who behold, I can only hope that my music continues to please. I thank you very much for this. Good night."

After the ceremonies, Prince played again at Stars And Bars, this time a 110-minute set for a much better crowd. It was a much more inspired performance than the night before, and included: guitar intro / "The Ride" / "Come" / "Endorphinemachine" /

"Space" / "Interactive" / "Days Of Wild" / "Now" / "Acknowledge Me" / "Dark" / "Solo" / "Race" / "The Jam" / "I Believe In You" / "I'm In The Mood" / "Peach."

The following day, May 5th, Prince flew to Paris where he appeared on Canal+ the same day, playing "Endorphinemachine" live on a TV show called *Nulle Part Ailleurs*. Prince was joined by his band, and they were surrounded by 100 burning candles. Near the end of the song, Prince threw his guitar to the floor and left the stage.

After the TV show, at 3:20 am (May 6th), he began a 105-minute set at Le Bataclan in Paris. The concert was announced on a radio station (Fun Radio) shortly before it started. The 800-strong audience had paid 200FF to get in. The set was basically the same as the previous performances but with "Gold" added as opening number: "Gold" / "The Jam" / "I Believe In You" / "Interactive" / "Days Of Wild" / "Now" / "The Ride" / "Acknowledge Me" / "Dark" / "Solo" / a capella / "Race" / "Peach." The show closed with a drum solo by Michael Bland, ending at 5:05 a.m.

■ **"All that glitters ain't gold"...** On May 7th, the fourth annual *Celebrate The Soul Of American Music Awards* was taped at the CBS Studios in Los Angeles. Prince received the Living Legend Award. The proceeds from the show go to benefit "Cities And Schools," a highschool dropout prevention program. Besides Prince, the show honoured artists like The Four Tops, Pointer Sisters, and Ashford & Simpson. Arsenio Hall received the Pioneer Award, while the Trailblazer Award went to Don Cornelius of *Soul Train*.

After showing excerpts from a few Prince videos, a dance troupe performed to a medley of his songs. Patti LaBelle and Arsenio Hall came on stage to announce Prince's receipt of the award, at which time Prince received a standing ovation. Prince rose from his seat, carrying a large pad of paper with him to the stage. He hugged Arsenio and grasped the hands of Patti before stepping to centerstage for his "thank you" speech. He began to speak nervously, but was soon confident, quoting from the song "Gold" from his notepad. The song speaks about Prince's desire to be free to try new things with his music and that money cannot compensate for this lack of freedom, summing up with the line, "All that glitters ain't gold." The continuation was more like a normal acceptance speech. He thanked Mo Ostin and Lenny Waronker of Warner Bros. Records for allowing him the opportunity to release "The Most Beautiful Girl In The World" independently. He concluded by expressing the hope that his record company would some day allow him to release as many recordings as he was able to, saying, "Our sources tell you there's just too much music. Well, my sources, all of you, tell me to be all I can be, and, for this, I am eternally grateful. Peace and be wild."

■ **Glam Slam jamming (II)...** The "Erotic City" surprises continued at Glam Slam during May. On May 10th, Prince's band took the stage in the VIP room, starting at 2:35 and ending at 3:15 a.m. The band played a 15-minute instrumental version of "The Ghetto," followed by a blues "in G" and "The Jam." Prince then joined them, and they closed with an instrumental Santana cover.

The next night, the band played again at Glam Slam. Prince never showed up. The same thing happened the following night. This time Kirky J. made a cameo appearance and introduced the band.

On May 13th, Prince played with the band and full horn section for some 70 minutes. Starting at 2:20, he opened with a 15-minute jam based on "Come." The curtain remained closed and Prince said, "There ain't nothing to see, just a dance." He also asked, "Can I suck you? Can I fuck you?" With the curtain still closed, he stuck out his hand and said, "You can have this ring, just gotta learn a couple of things."



After about 20 minutes, the curtain finally opened and Prince launched into a jam centred around "None Of Your Business." Next was "Hide The Bone," a new uptempo, hip hop-style number, followed by a melodic "Johnny"-like tune. They then played "The Jam" and "Acknowledge Me." They ended at 3:30, 30 minutes after the club was supposed to close.

The next night, Prince showed up for about an hour, mainly staying in the DJ booth to watch people dance. Reportedly, the equipment had been moved to Paisley Park for the recording of new songs for an intended "band album."

On May 18th, Prince showed up and showed a video clip of "Hair," with Sonny T. singing. The song went into a cool, more bluesy version of "Days Of Wild."

Prince again brought a new video with him to Glam Slam on May 20th. This time it was the debut of the video for "Love Sign." The video was also shown the following night.

On May 24th, Prince jammed for 30 minutes, playing two songs, Sly Stone's "I Want To Take You Higher" and "Get Wild," which is a tune by Sonny T. A violin player from the Los Angeles Philharmonic junior ensemble sat in with Prince's group.

The next night, May 25th, Prince played a few songs, this time at Paisley Park, including cover versions of "The Ghetto," Stevie Wonder's "Superstitious," and Sly Stone's "Thank You (Falettinme Be Mice Elf Again)." They also played the upbeat, funky "Billy Jack Bitch" live for the first time. The target of the song is *Minneapolis Star Tribune* gossip columnist "CJ." Prince asks in the song, "What misfortune left your heart so hard that you can say words intended to belittle and dismay?"

Two more Glam Slam appearances took place on May 27th and 28th. On June 1st, Prince showed up at 2:20 a.m. to play a new version of "Come," featuring different lyrics and an entirely different vocal track. The next night, he showed up at 1:50 a.m. A performance video of "Days Of Wild" was aired, followed by videos of "Love Sign" and "Billy Jack Bitch." Prince left for Miami on June 2nd.

■ Glam Slam Miami gigs... Prince celebrated his 36th birthday, and his first as ♀, with three concerts at the new South Beach Miami Glam Slam club, June 7th, 8th and 9th. Billed as "the first ever interactive party," most of the shows were broadcast via satellite to the Glam Slam clubs in Los Angeles and Minneapolis. The birthday concert lasted two hours and contained: "Come" / "Endorphinemachine" / "Space" / "Interactive" / "Days Of Wild" / "Hair" / "Now" / "The Most Beautiful Girl In The World (Mustang Mix)" / "The Ride" / "Get Wild" / "Acknowledge Me" / "Race" / "The Jam" / "Shhh."

During a break in the show, the video for "Love Sign" was shown. Prince was very talkative through-

out and thanked people for items they threw on stage. He seemed very laid back and happy. Mayte presented Prince with a cake adorned with one candle before spray-painting a large "I" on Prince's white robe. Another amusing point occurred during the singing of "Happy Birthday," when the loud crowd fell silent at the point of "happy birthday dear..." confused about what name to plug in (although a few fans held up signs with the symbol). The concert was attended by 1,500 people. Right after the concert, studio versions of "Billy Jack Bitch," "Days Of Wild," and "Get Wild" were played.

Attended by about 500 people, the June 8th concert was much shorter, lasting about one hour. The set was quite different: "Billy Jack Bitch" / "The Most Beautiful Girl In The World" / "Loose" / "Shoop" - "Sexy MF" - "Gett Off" - "Acknowledge Me" / "It's Alright" / "I Believe In You" / "Maybe Your Baby" / "Peach" / "The Ride."

"Maybe Your Baby" is a song by Stevie Wonder, while "Shoop" is a Salt-N-Pepa number. The version of "Sexy MF" was slower and quite different from the released version.

The third concert was seen by about 400 people and this time Prince played for 80 minutes: Santana instrumental / "319" / "Hide The Bone" / "Ripoff" / "Get Wild" / "Johnny" / "Interactive" / "Days Of Wild" / "Hair" / "Now" / "Gold."

"Ripoff" (also known as "Pop Goes The Zipper") is a bouncy, light kind of pop tune, a bit like "Strollin'." Many felt the second and third nights were more relaxed and enjoyable than the birthday show.

■ Live in L.A.... Prince performed for about 400 people at Glam Slam West in the early hours of June 20th. He played a 35-minute set, starting at 3:10 a.m. The set started with a latin-flavoured, Santana-like instrumental (possibly a cover), before continuing with "Days Of Wild" and "Hair" with Prince on the bass. Next was the new version of "Sexy MF." The "Mustang Mix" of "The Most Beautiful Girl In The World" closed the brief set.

The next night, Prince turned up at midnight for a 40-minute set on borrowed instruments (except for Prince's guitar and Sonny's bass), at House of Blues in Los Angeles. Starting with "The Ride," Prince continued with a flamenco-style guitar improvisation before kicking into the same instrumental as the night before. They continued with "The Jam," "I Believe In You," and 20 seconds of "Johnny," after which some technical problems with the bass guitar forced them to stop. Instead, they went into a bluesy, mostly instrumental version of Aretha Franklin's "Mary, Don't You Weep," before finishing with "Peach."

The featured act of the evening was The Saints of Hearts. Sheila E. guested on stage during their act for a percussion solo, and she also briefly played with Prince. 2,000 people attended the concert. Mayte was absent from the two L.A. gigs.

■ VH-1 Honors... Prince was recognized for his work with Marva Collins and his contributions to Chicago's Westside Preparatory School at the first annual VH-1 Honors special in Los Angeles, June 26th. Prince brought the house down with rocking versions of "Interactive" and "Endorphinemachine," the latter of which was accompanied by dancers from the *Glam Slam Ulysses* troupe, before being presented the award by Kirstie Alley. In his short speech, Prince thanked Collins and the Westside Preparatory School, "because without them there wouldn't be us."

■ Live in L.A. (II)... Prince appeared at Glam Slam West again after the performance on VH-1 Honors. The show started at 11:20 and lasted about 100 minutes. Even though a good portion of the 1,000-strong audience didn't seem to have heard most of the songs, everyone really got into the show. The set was: "The Jam" / "I Believe In You" / "Interactive" / "Days Of Wild" / "Hair" / "Now" / "Babies Making Babies" / "Mary, Don't You Weep" / "The Most

Beautiful Girl In The World (Mustang Mix)" / "Maybe Your Baby" / "I'll Take You There" / "Dark" / "Solo" / "Get Wild" / "Peach."

"Days Of Wild" / "Hair" included some great, funky bass playing by Prince. At one point, he played the bass line to "777-9311." They also quoted a song called "Earthquake" during this jam. "Babies Making Babies" is a song by Sly Stone. At the end of "The Most Beautiful Girl In The World," Prince mentioned that

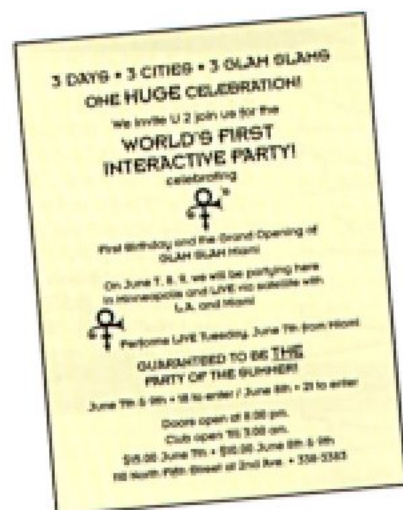
Stevie Wonder was in the house, and he requested someone get Stevie on stage. He played a brief part of "Superstitious" on guitar as Stevie came on stage to much applause. The band played a groove based on Stevie's "Maybe Your Baby" while Stevie gave a speech about how Prince inspired him as much as he inspired Prince, and how artists have to present people with their positive attributes. Then Prince and Stevie sang the song together. As Stevie finished, Mavis Staples came out, and Prince started "I'll Take You There" with his guitar. The concert ended with "Get Wild," but after shouts they came back out for an encore, which Prince introduced, "I'd like to do a cover song by a guy named Prince, called 'Peach.'"

The next night (June 27th) Prince returned to Glam Slam West. The second show was much better, with more audience participation and more mugging for the audience. The set list was: "Star Spangled Banner" / "The Ride" / "The Jam" / "Shhh" / "Days Of Wild" / "Hair" / "Now" / "Ripoff" / "Acknowledge Me" / "Papa" / "Race" / "The Most Beautiful Girl In The World" / "Get Wild" / instrumental / "Billy Jack Bitch" / "Johnny."

The concert opened with only Prince's "power trio" on stage: Prince, Sonny T. and Michael Bland. Prince launched the set by playing the US National Anthem à la Hendrix before continuing with "The Ride." Morris, Mayte and Tommy came out for "The Jam." "Days Of Wild" / "Hair" was similar to the night before, with Prince's bass solo and quotes from "Earthquake." "Now" was much shorter than the previous night. "This is about a friend of mine," Prince said as he went into "Papa." "The Most Beautiful Girl In The World" was pretty straightforward, similar to the version played at the World Music Awards. "Get Wild" was really wild, and included (as always) some rapping in Spanish by Mayte. By now everyone was exhausted, and Prince and band left the stage. Everybody did their best to call for an encore. They returned to play the Santana-like instrumental that they have played previously. After "Billy Jack Bitch," they left the stage again, seemingly for good as the DJ thanked the crowd for coming out, and started playing music. But after more cheering, Prince came back out and cut into "Johnny," which they grooved on for a while. Mayte tried to signal to Prince that they were running out of time. The club closes at 2, it was 1:20. Prince did a false exit, before departing for good.

The two Glam Slam West shows were benefits for a children's charity. Tickets were \$50 each. At 4 p.m. June 27th, Prince played a special invitation-only show for a group of kids. Prince gave everyone in attendance a promo CD of "Love Sign" and a symbol tambourine. At the moment, we don't have more information about the show.

**Glam Slam West, June 27th (above).
Top Of The Pops, April 30th (page 28).**



■ **Today Show...** On July 12th, Prince played "Love Sign" live with Nona Gaye on NBC-TV's *Today Show*, broadcast from New York. Introduced by host Bryant Gumbel, he performed the song sitting on a bar stool with Nona Gaye standing at his side. Nona was interviewed briefly after the performance.

Earlier in the day, Prince signed records (*I-800-NEW FUNK*) with band members and Nona Gaye at Tower Records on Broadway.

THE NPG STORE OPENS IN LONDON

Fans began gathering early in the morning at 21 Chalk Farm Road in London on April 30th to witness the opening of the new NPG store. The shop opens normally at 10 a.m., but they were asked to be patient for another hour. There was no confirmation whatsoever that Prince would be present at the opening. It seemed unlikely that he would attend since the police had taken no precautions to control the crowd. Still, at 11 a.m. some 1,000 fans were flooding the street in the hope of catching a glimpse of their idol.

As more and more bodyguards were checking out the area, it began to dawn on the fans that Prince was in town and was going to be there for the opening. A little later, a limousine drove up to the back entrance of the shop and Prince was rushed in. People in front shouted that he was in the shop and the crowd became restless as everybody wanted to get inside. Suddenly, Prince appeared on the gold-painted balcony above the crowd. Mayte joined him, holding up a red ribbon which Prince cut. The crowd went crazy! Prince did the "shhh" gesture and tried to calm them down but it had little effect. People in the back started pushing more and more, and some of the NPG staff was sent out to protect the windows, fearing that they would

■ **Live in New York...** Prince played three concerts within 24 hours at the Palladium during the New York visit. One of the shows was a benefit for the Harlem Dance Theater, while the two other were regular concerts, tickets having gone on sale July 8th.

The first show started a quarter past midnight the night between July 13th and 14th as Prince came on stage, jamming a bit on his guitar before going into "The Ride." The set was similar to the

break under the pressure.

While Prince descended into the shop, a girl fainted in the front and was carried into the building. Prince went down to check her out. He looked very worried and he spoke to the girl to make her feel better. Meanwhile, the crowd was getting hysterical and those who waited in the front were getting crushed. At that moment, Prince decided to leave. Mayte, Morris Hayes, Sonny T. and Tommy Barbarella stayed in the shop to sign autographs. Later on Michael Bland joined the rest of the band.

People could enter the shop one by one and get an autograph on the first floor. You could then do your shopping on that floor or in the basement, where lots of beautiful items were displayed. There you could also see the time capsule. The staff explained that the capsule contains unreleased material, some of Prince's favourite records, his new gold symbol guitar, and an interview, revealing details on his career.

The whole store is decorated in the same style as the NPG shop in Minneapolis, but this shop is a lot smaller and modest. On the second floor, there is a coffee shop that offers place for about 30 people. The outside of the shop is painted in raspberry, gold and white, and the shop carries the New Power Generation logo in neon.

gigs in Miami and Los Angeles in June: "The Ride" / "The Jam" / "Shhh" / "Days Of Wild" / "Now" / "Babies Making Babies" / "The Most Beautiful Girl In The World (Mustang Mix)" / "Race" / "Johnny" / "Acknowledge Me" / "Dark" / instrumental / "Love Sign" / "Get Wild" / "Peach."

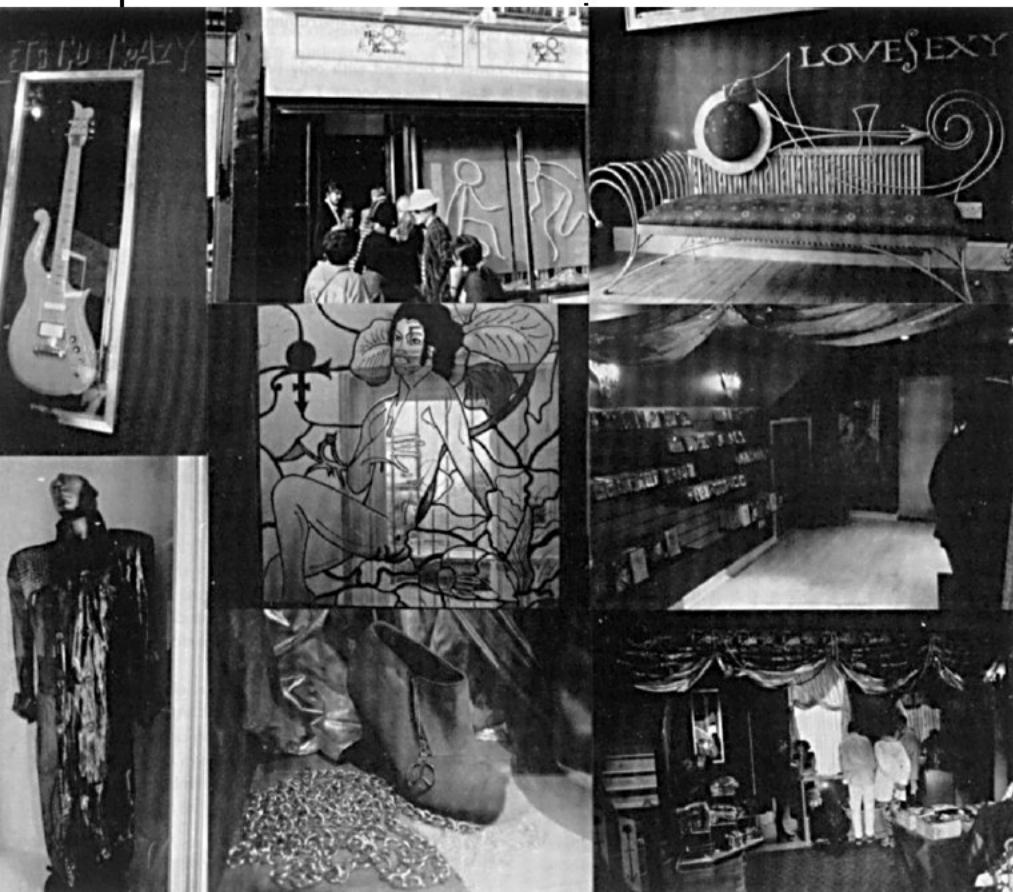
"Days Of Wild" included jamming on "777-9311." After a while Prince cut it short, saying, "Fuck that! NPG, bring it back y'all," and they returned to "Days Of Wild." "Race" was one of the highlights. Prince started the song three times, each time reciting different lyrics from the song. Prince played keyboards during the song and he seemed to have great fun jamming on the tune. Nona Gaye came on stage for "Love Sign." "Peach" was the final encore. Lenny Kravitz joined the band for a very extended version of the tune. The concert was attended by roughly 2,500 people and lasted two hours and 15 minutes.

14 hours later, on 4:30 pm (July 14th), Prince kicked off a benefit show for the Harlem Dance Theater at the same venue. The concert opened with an organ intro which led into "The Jam." The 50-minute set comprised: "The Jam" / "Shhh" / "Days Of Wild" / "Now" / "Babies Making Babies" / "The Most Beautiful Girl In The World (Mustang Mix)" / "None Of Your Business."

After playing "The Most Beautiful Girl In The World," Prince came into the crowd, shaking hands while the band jammed on "None Of Your Business." The new 11-minute version of "Come" (from *Come*) was played over the PA after the show. 10 minutes later, Karen Lee, Nona Gaye and the band minus Prince came on stage to present the Harlem Dance Theater with a \$25,000 cheque. The show was attended by 800 people.

The third concert began at 11:45 pm, later the same day (July 14th). The show was seen by about 2,500 people and lasted two hours and 15 minutes. The set was the following: "Gold" / "The Jam" / "I Believe In You" / "Endorphinemachine" / "Space" / "Days Of Wild" / "Now" / "Babies Making Babies" / "The Most Beautiful Girl In The World" / "Billy Jack Bitch" / "Papa" / "Love Sign" / "Shhh" / "Mary, Don't You Weep" / "None Of Your Business" / "Get Wild."

Nona Gaye guested on stage again for "Love Sign," while Lenny Kravitz and Living Color's Vernon Reid came on stage to play on "Mary, Don't You Weep" and "None Of Your Business." "Get Wild" was the final encore. Most fans felt this concert was the most inspired and exciting of the three New York gigs. "Billy Jack Bitch" and "I Hate U" were played over the PA after the concert.



DATA BANK

UPDATES

■ US PROMO

The promo CD (NPG Records CD PRO 72516) and 12" (NPG Records SPRO 72516) for "The Most Beautiful Girl In The World" both contain: "Staxowax" [5:00], "Mustang Mix" [6:22], "Brian's Mix" [4:30], "Beautiful" [5:55], and "Original Mix" [4:39]. "Brian's Mix" is the original version of the song with vocals replaced by saxophone and flute by Brian Gallagher.

■ The song listed as "a capella" in the set list for the Le Bataclan concert in the *Crucial* section in this issue is "Solo." The song played prior to this number is a fast, Madhouse-style jazz-rock instrumental.

■ The song "None Of Your Business," played during the February 13th Paisley Park concert, is a cover version of a Salt-N-Pepa song. It is included on their latest album, *Very Necessary*. In addition, the rendition of "The Jam" from the

same concert (and later performances) closely follows Grand Central Station's 1992 live version of the song. The band introduction is similar, as is the inclusion of the "Dynamite" lines.

■ The title of Stevie Wonder's "Superstitious" should of course be "Superstition." We made mistake in the concert report in the *Crucial* section in this issue.

PRINCE PUBLICATIONS

We got a great response to our request in the last issue for publications devoted to Prince. We have received many interesting Prince magazines/fanzines, some of them are brand new and some are publications we missed in our previous issue. Please continue to send us your Prince publications. Put us on your subscription list and we'll do the same.

■ NPG

Eventually, after months of delays, the official NPG magazine has appeared although there seems to be problems as many people still have not received their copy while others

have had theirs for over a month by now. The kick-off 52-page issue contains interviews with Prince-related artists such as Mavis Staples, George Clinton, and Tevin Campbell, but precious little on Prince. Surprisingly, it doesn't really contain any new information (or photos) on Prince.

The magazine is edited by Mark Petracca, formerly of *Creem* magazine. The magazine continues *Controversy's* tradition of putting Prince on a pedestal, praising everything he does. Although the magazine is very impressive in many ways, the lack of an analytical, objective approach is disappointing but hardly surprising, and the overall self-importance

of the writers is tiresome. Most of us had expected something more exciting.

NPG (PAISLEY PARK ENTERPRISES)
7801 AUDUBON ROAD
CHANHASSEN, MN 55317
USA

■ Scandalous Magazine

A new Danish Prince magazine (in Danish), issued quarterly. This 16-page, A4-sized magazine is professionally printed and looks very nice, with excellent live photos purchased from Danish photographers. The first issue contains the latest news and articles on Prince's name change, his businesses, "The Beautiful Experience" (the Paisley Park February 13th concert), and the *Black Album/Love-sexy*.

SCANDALOUS MAGAZINE
SILKEBORGVEJ 286
8230 ÅBYHØJ
DENMARK

■ 7 Magazine

This is a new bi-monthly Australian Prince magazine, A4-sized, 12 pages. The professionally printed and designed magazine contains relatively few pictures, but otherwise looks great, with an imaginative layout. The first issue focuses on "The Beautiful Experience" (Paisley Park, February 13th), but also contains an interesting article on backwards messages in Prince's music, a brief conversation with Tevin Campbell and a comment on Prince's image.

7 MAGAZINE
PO Box 363
CHADSTONE CENTRE
VIC 3148
AUSTRALIA

■ Purple Kiss

We missed this French fanzine in our coverage in *UPTOWN* #13. We are not sure about how often the fanzine is issued, but we have received number 5, June 1994. The photocopied, 10-page A4-sized fanzine (in French) contains mostly news about Prince. The June issue contains a brief article about Prince's European "mini-tour" in May, with reports on the concerts he played. The *10,000* magazine is also described and a discography lists all worldwide single releases from *Purple Rain*.

PURPLE KISS
7 AVENUE DU THIERS #508
06000 NICE
FRANCE

■ Divinity

This is a photocopied A4-sized Spanish Prince fanzine (in Spanish) which we missed in *UPTOWN* #13. We don't know if the magazine is still in existence because the issues we received all date back some time. A considerable part of the magazine is photocopied from other sources. One issue contained several pages photocopied directly from *UPTOWN*, without any credits whatsoever! Apart from that, the magazine is interesting and seems to contain a lot of information. Strangely enough, we could not find any address to the magazine in the issues we received.



■ ♀

A new quarterly Italian Prince magazine (in Italian), containing news on Prince's activities, fan letters, reviews, and articles on "associated" artists (Tevin Campbell, Janet Jackson etc). Subscribers also get a supplemental newsletter called *The Morning Papers* with the latest news. The magazine is slightly smaller than A4. The latest issue (#2) contains 32 pages and contains a report on the *Act II* tour and "The Beautiful Experience."

c/o CHRISTIAN LOSCHI
VIA MENGONI 9
41012 CARPI (MO)
ITALY

Crucial, *Data Bank*, *Release It* and *Does Not Compute* are compiled by the *UPTOWN* staff. *The 10,000 Magazine* by Louis R. Troha (thanks to Derek, Nicki, and "Auntis"). *The NPG Store Opens In London* by Nicole and Tamara (*The Voice*).

Kind thanks for input to this issue go to *The Prince Family*, *Impact*, Frédéric Bianco, Michael Grabowski, Louis R. Troha, Mark Minott, *The Voice* (Nicole and Tamara), *The Continental* (St. Anna), Peter Berger, Roy de Beunje, Thomas de Bruin, Dennis Roszkowski, Pierre Igot, Marco t'Hart, Frédéric Heller, Simon Göldi, Fredrik Granath, Peter Bryant, Phil Blackmon, Camron Gilreath, Troy Motes, and Tony Melodia. Many thanks for your support and contributions!

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Magazine design by Lars O. Einarsson, except page 4 and back cover by Fredrik Granath. Printed in Sweden.

OUT-OF-DATE ADVERTISEMENT HAS BEEN REMOVED.

